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At the Theatres.

At one fell swoop the customs of the Madison Square Theatre were swept away on Monday night. The stage that had been dedicated to barley-water plays, acted in the subdued and saintly fashion of the Sunday-school lyceum, was ruthlessly handed over to the purposes of a boisterously mirthful farce represented by actors who set completely at defiance the placid tenets of Madison Square aestheticism and art. The wisdom of the new move was appreciated by the large and fashionable audience present, which continuously disturbed the quiet precincts of the place with such hilarious laughter as never before was heard there. In the *entr'actes* people looked at each other aghast and wondered whether the unbounded mirth caused by The Private Secretary would be construed as irreverence or sacrilege. Notwithstanding doubts of this nature, the piece made a tremendous hit. There were no tedious moments; the merriment was kept up without cessation from the beginning to the end, and the spectators voted the management's departure from emasculated sentiment to hearty, healthy fun, an unquestionable success.

As our readers have already been told, The Private Secretary is an adaptation by C. H. Hawtrey from Moser's German farcical comedy, Der Bibliothekar. The adapter has transferred the characters and *locale* to England, and he has performed his work skillfully, the Anglicization being thorough. The dialogue is full of bright lines, and it is innocent of the vulgarity and looseness which characterizes many of the pieces drawn from foreign sources. The situations are broadly comic, and humorous incidents are thickly distributed over the three acts. Douglas Cattermole is an easy-going young Londoner of proper habits, who has expectations from his wealthy uncle, an old East Indian. The latter has been a somewhat rapid liver, and his desire is that the nephew should industriously sow his wild oats and then wed the daughter of his friend, Mr. Marsland, a country squire. But Douglas has no taste for dissipation, his only failing being a facility for running up debts. He is dunned by tradesmen at his chambers. To escape the service of a writ and the importunities of Gibson, a Bond street tailor, he goes down to the country in the guise of Mr. Marsland's newly engaged private secretary, leaving the real functionary, a canting curate, named Spaulding, at his London lodgings. The latter is found by old Mr. Cattermole, just arrived from India, and mistaken for the nephew. The curate wears goloshes, talks like a Chadband, and is altogether such an idiotic, colorless individual that the uncle, who had fondly expected to greet a young rake after his own heart, becomes intensely disgusted with him. The second and third acts are laid at Mr. Marsland's country-seat, where Douglas is ensconced as secretary. He flirts with Marsland's niece, and comes near "giving himself away" by the use of strong language out of keeping with his clerical coat. To his hiding-place come severally Mr. Cattermole, Gibson and the real secretary. The uncle does not discover the identity of his nephew, but busies himself in concealing from sight the supposititious creature, Spaulding. Douglas, to avoid exposure, also strives to keep the curate in the background. The miserable cleric is kicked from pillar to post, thrown out of windows, thrust into chests and generally made the butt of a lot of rough-and-tumble farce business. To avoid Gibson's importunities for payment Douglas satisfies his ambition to meet gentlemen on terms of equality by introducing him as a friend to Cattermole and Marsland. The tailor behaves in the vulgarest manner, and becoming inebriated insists upon measuring his new-made friends for coats and trousers. In the end mistakes are cleared up and disguises dropped. The uncle, glad to exchange the canting parson for the real nephew, forgives Douglas, who wins the hand of Marsland's daughter, on whom he has grown soft. The secretary is assigned to his rightful position, and everything terminates merrily.

The piece evoked almost continuous laughter, as we have said, and the actors won generous applause. Indeed, the representation was remarkable when it is taken into consideration that most members of the cast have been vegetating for some time in the mild plays afforded by the Madison Square. The performance was rapid and vivacious, the company [illegible] upon their work with evident relish. [illegible] Le Moyne, as the old uncle, Cattermole, [illegible] the house. His acting was richly humorous, and the success of several of the most important scenes was largely due to his efforts. Frank Thornton, as the curate, Spaulding, was convulsively eccentric. It is said that his impersonation is an imitation of Mr. Penley, [illegible] ant. If this be so it is a remarkable piece of mimicry, inasmuch as it is neither hard nor stilted. Mr. Thornton's make-up and his peculiar clerical drawl and accent were hugely enjoyed. His catch-phrase, "Don't you know," will soon be the slang of the town. Herbert Kelcey acted Douglas with gentlemanly ease and more lightness than we had supposed him to be capable of. Thomas Whiffen's portraiture of the tailor was truthful in its vulgarity and counterfeit politeness. Mr. Kennedy, who played Marsland, was at sea with his lines. After a few nights he will pick up, no doubt, and give a satisfactory performance. A very pretty girl with a commonplace mode of utterance, named Olga Brandon, acted the part of Edith with considerable spirit. The other young girl, Eva, was nicely handled by Daisy Hodkinson. Mrs. Whiffen was capital as the spinster with spiritualistic inclinations. The comedy was handsomely mounted.

⁂

After some very clever preliminary press work and the exercise of managerial skill to arouse an active interest in the event, Madame Janish's debut in English came off at the Park Theatre on Monday night. The seats were all filled—there were many friends of the star and her energetic manager present. The boxes were draped with the flags of America and Austria; the band played the national airs of both countries. In short, everything that a shrewd manipulator could do to create something approximating a *furore* was done. Mr. Sargent had worked up a curiosity to see his star and got his supporters and the public to attend. It remained for Madame Janish to put forth every effort and achieve the rest, for after all the manager can only prepare for the battle. It is the artist's duty to win it. The audience were inclined to be as cordially friendly as possible. They gave the actress a queenly reception on her first appearance, and whenever she did anything in the slightest degree worthy of commendation, they lavished upon her tumultuous applause. But this enthusiastic spirit was dissipated before the performance came to a close. The people became weary, and concluded that the new star and her old play were about equally tedious. It is possible that Janish, in a piece sufficiently interesting to hold attention, might meet with success. But her acting in Louisa on Monday if not considered an absolute fiasco, must certainly be written down an undeniable failure. It is true that a number of the critics, who had been "manipulated" by Mr. Sargent, went to their offices and wrote a lot of ecstatic lies about the lady. But this seemingly inexplicable behavior may be ascribed to the fact that they had been severally introduced to her, and consequently felt bound to show their gallantry by inditing all sorts of pleasant untruths concerning her acting. The honest public voted Janish stupid, and we agree thoroughly in that opinion. We want to see the energetic Sargent succeed as well as our contemporaries, but we believe we can serve him best by confining ourselves to the truth, and giving him and our readers the benefit of our unbiased opinion.

Louisa is Schiller's Love and Intrigue, adapted and condensed for Janish by Mr. Cazauran. It is a sombre, heavy production, possessing none of the elements that attract a modern audience. The plot centres upon a young woman of the people who loves a young man above her in station. To save her father from death at the hands of the lover's designing *pater* she writes a self-accusing letter. This falls into the hands of her *fiance*. He gives her poison, takes some himself, and then both die. Madame Janisch had a few opportunities for effective acting, but she did not seem equal to them. She was at her best in the third act. Her death speech, a fine chance for passionate declamation, was given without power. Indeed, lack of force and intensity are the actress' chief defects. Most of her faults are negative. We have not to censure her for what she does, but for what she doesn't do. She is aggravatingly passive where she should be vigorous and dramatic. And the want of power is not compensated for by delicacy or subtlety. There was simply nothing in her personation. Her pronunciation is not worse than Modjeska's or Janauschek's, but her emphasis and accentuation are foreign, and consequently perverting to the text. Janish dresses well and has a good presence. Her action is awkward and constrained, however. It is possible that in Faust and Marguerite (Mr. Cazauran's new adaptation, which will succeed Louisa) she may display more talent than was discernible on Monday evening. The company was not particularly competent, even taking into consideration the depressing nature of their several duties. Mark Price as the Prime Minister, Charles Plunkett as Worm, his villainous abettor, and Mary Shaw as Lady Milford were less unsatisfactory than the rest. The leading man, Arthur Elwood, as Ferdinand, the lover, was excessively wearisome. In voice and enunciation he adopts a bad model—Henry Irving. The play was well mounted.

⁂

Mr. Gillette's version of Der Bibliothekar, called Digby's Secretary, produced at the Comedy Theatre on Monday, scored an immediate success. In all essentials the story is like that of the Madison Square piece and it contains quite as much fun. The deviations are in the nature of minor bits of farcicality which go to make the performance merrier. The comedy was carefully set and admirably acted, and the audience followed the amazing adventures of the secretary and his double with shouts of laughter. Mr. Gillette as the Rev. Job McCosh was irresistibly funny. His angularities and extreme height suited the requirements of the part. Frank Tannehill was as chipper as a cricket as Charles Bullam, and Maurice Pike as the tailor delighted the house. Among the ladies, Gertrude Johnson and Madame Michels as Florence Digby and the landlady Mrs. Blizzard, carried off the honors. The other parts were in the hands of capable actors and the performance passed off most felicitously. There is every indication that Digby's Secretary will have a prosperous run.

⁂

Clara Morris had an immense house at the Third Avenue Theatre on Monday night. The people were very enthusiastic and the star, who seems to be in better health than when we last saw her, was given the applause she usually gets from our play-goers. Of her acting as Sarah in Miss Multon we have nothing new to say. It is an uneven performance, thrilling at certain moments and ineffective most of the time. Mr. Breton's Maurice was a finished piece of work. The other members of the cast were passable. Miss Morris' week at the Third Avenue promises to be a big success in the matter of receipts. At the matinee yesterday, Katherine Rogers acted her part in Miss Multon, the star being unable to stand more than six performances in a week. Next Monday, Frank Chanfrau comes to this theatre with Kit. On Thursday night he will revive Mose.

⁂

Hearts of Oak drew a good house to the People's Theatre on Monday. The acting of Mr. Herne, the real baby and the realistic scenery pleased the spectators. The company is an efficient one, and the play does not pall with frequent repetition.

⁂

This is the last week of Lotta's eminently successful engagement in Nitouche at Daly's Theatre. The house has been well filled every night and the audiences have gone away delighted with the star and her musical comedy. The regular season at this house will open with a farce from the German called The Wooden Spoon.

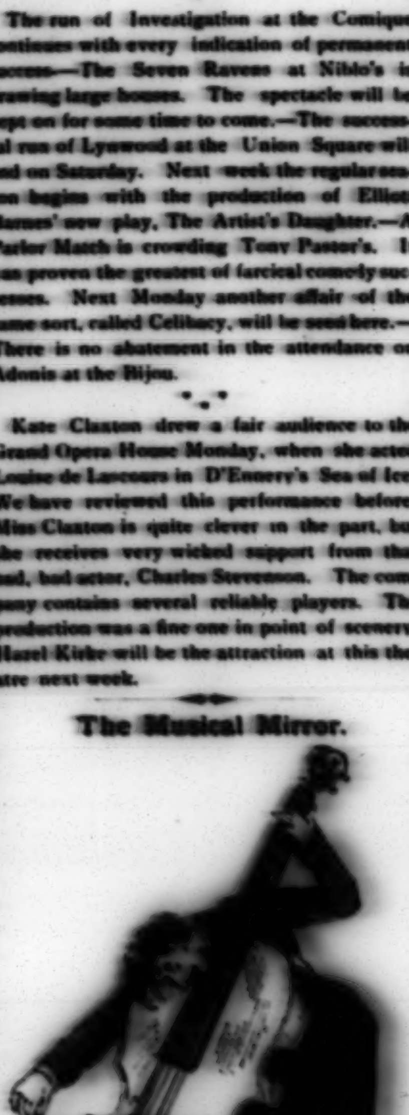
⁂

The run of Investigation at the Comique continues with every indication of permanent success.—The Seven Ravens at Niblo's is drawing large houses. The spectacle will be kept on for some time to come.—The successful run of Lynwood at the Union Square will end on Saturday. Next week the regular season begins with the production of Elliott Barnes' new play, The Artist's Daughter.—A Parlor Match is crowding Tony Pastor's. It has proven the greatest of farcical comedy successes. Next Monday another affair of the same sort, called Celibacy, will be seen here.—There is no abatement in the attendance on Adonis at the Bijou.

⁂

Kate Claxton drew a fair audience to the Grand Opera House Monday, when she acted Louise de Lascours in D'Ennery's Sea of Ice. We have reviewed this performance before. Miss Claxton is quite clever in the part, but she receives very wicked support from that bad, bad actor, Charles Stevenson. The company contains several reliable players. The production was a fine one in point of scenery. Hazel Kirke will be the attraction at this theatre next week.

The Musical Mirror.



Fanchon, the latest addition to Mr. Grau's repertoire and the success of last Winter at the Folies Dramatiques in Paris, where it was given under its original title of Francois les bas-Bleus, made a decided hit last Monday evening at Wallack's, where it received its first performance in this country in the language and spirit in which it was written. That the language obscures—shall we say redeems?—much of the "spirit" of the text to opera-goers other than those of French nationaly itis, in this case, perhaps just as well. An audience composed entirely of members of the male persuasion is not festive, and American women, we hope, have not yet so entirely lost all sense of decency or self-respect as to willingly encourage through their presence such a display of unmitigated nastiness as Messrs. Dubreuil, Humbert and Burani have here set before their *blasé* Paris audience. The libretto, in a word, contains nothing new; even the nastiness—at least, the public exhibition of it—is as old as the Parisian generation of to-day. Nor can the music lay any great claim to originality; it is occasionally clever—all of the present school of French composers are clever—and mostly wearisome, with a constantly recurring strain after piquant phrases and harmonies, and a frequent attaining of them at the cost of both symmetry and beauty. As an operetta, Fanchon is at times over ambitious; it has aspirations in the direction of the opera feeblest, containing not a single attempt at [illegible]comique as an opera comique it is of the *ensemble* writing (in any musical sense of the term); not a single well written chorus—though several that are rather catchy—nor new vocal phrase of any value. The opera is, however, undoubtedly amusing, extremely naughty, and—at Wallack's—delightfully acted; in this latter respect, indeed, the performance is really much better than that of the Folies. The brightest point in it is quite without question the Kirchwasser of M. Guy, one of the best bits of genuine comedy that has ever been seen on our stage, and full of characteristic touches that can arise only from an exquisite sense of humor, aided by the most perfect technique. That the part is—comparatively—a small one, only makes M. Guy's complete triumph in it the greater. If it goes without saying that Madame Theo is charming in everything she undertakes, it goes also to say that in Fanchon she has undertaken a *rôle* that—in the first two acts at least—tries her very slender vocal resources severely. She sings the part with great effort, throwing into it, however, much more voice than we have heard from her or had supposed she was mistress of; acts it fairly well—inimitably, of course, in the naughty *chanson populaire* of the third act, and dresses it—like a fright. The dresses, especially that supernaturally ugly one of the second act, must have been designed in Berlin; surely not even a fourth rate Parisian modiste could have been guilty of such an atrocity. M. Gaillard, who is rather overweighted with the vocal requirements of Francois, does his work agreeably; Mezieres is—Mezieres, in a part that fits him like a glove. Madame Delorme—whom we are all glad to welcome back—ditto, ditto; the orchestra, under M. Lagye simply the best accompanying orchestra we have heard in New York, and the *mise en scene* abominable throughout. It does seem, for instance, as though even at Wallack's there might be somebody connected with the stage who would know better than to light a Parisian salon of Anno 1789 with gas—not to mention the horse-hair furniture *a la* Bowery, or the *very* remarkable architectural vagaries of the first and second acts.

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The Casino concert on Sunday night was well attended. Theo gave some of her favorite chansonettes in her own unrivalled manner, and several other members of the French company appeared. The band played in its usual efficient manner. The Little Duke will be withdrawn from the Casino boards and The Beggar Student—with a strong cast—substituted on Monday night.

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At Koster and Bial's a capital bill is presented this week to large gatherings. The plan of giving operas *in petto* with a capable company of singers is a complete success.

Professional Doings.

—Elizabeth Rowellan has been engaged by the Wallacks.

—M. J. Gallagher goes with Augustus Pitou's Arab Abduction.

—Walter Hampshire closed at Koster and Bial's on Saturday.

—J. H. Palser has gone to join Henry Irving's business staff.

—General Barton, of the Bijou Opera House, is gone to St. Louis.

—Frank Chanfrau will revive Mose at the Third Avenue next week.

—Donna Madixxa left for Chicago on Saturday to visit her relatives.

—J. M. Scanland goes in advance of one of E. Clayburgh's companies.

—The revived Michel Strogoff is doing a very good business on the road.

—Alexander Bell has been engaged by Jesse Williams for Koster and Bial's.

—Sadie Martinot and Emma Carson are at present the photographic queens.

—Daly's company will go to England for the months of May and June, 1885.

—Thomas Gossman goes with the Lyceum Theatre as machinist—not as gasman.

—Wesley Sisson has accepted the Lyceum Theatre offer and signed for five years.

—W. L. Gleason joined the Burr Oaks company last week, taking B. F. Horning's place.

—Lotta's business has been great. The audiences are large, and contain many children.

—Professionals lately arrived from California state that things theatrical are very bad there.

—Zozo did a remarkably large business at Miner's last week, and return dates have been offered.

—Philip Beck, who first came here with Bandmann, has leased the Olympic Theatre, London.

—A Parlor Match will be played in the city later on in the season, probably at the People's Theatre.

—Edward Kendall will travel as business manager with one of Edward Clayburgh's attractions.

—Magda Irschik, the German actress who played here last season with much success, is acting at the Thalia. She will star later in the season.

—Lottie Beaumont, Lillian Mansfield, Lizzie Verret and T. W. Holland were engaged yesterday to complete Thompson's Beggar Student company.

—Townsend Percy is booking the play Ivanoff for a season of twenty-one weeks, opening in Rochester on Nov. 6. The play is Scotch, not Russian.

—George Forrest, Charles K. Foster and Eva Mills go with the Creole company. Edward Clayburgh is engaging a strong company for this play.

—Joseph Arthur is arranging for several new productions at the Third Avenue Theatre, with Mr. and Mrs. McKee Rankin in the cast. A comedy will be the first.

—E. E. Rice, Harry Dixey and Sydney Rosenfeld are at work on a burlesque. It must be a burlesque. Dixey has just issued a series of burlesque photographs.

—Harry Miner has purchased all the scenery, costumes and properties of the Cosmopolitan Theatre. He will use it in a new theatre he intends opening in Brooklyn.

—Constance Mitchell, Emma Marble, Rose Morrison, Edward Coleman, Douglas White and W. C. Anderson have been engaged by William Harris for the Dead Heart company.

—Warren Ashley, the tenor, has accepted an offer from W. A. Thompson and will play W. S. Rising's original part in The Beggar Student. He was with Catherine Lewis' company.

—Little Marie Morton was to have played Dixey, in Saved, with Eric Bayley, but that gentleman has concluded not to produce that play at present. His season begins in Albany, Oct. 2.

—Saints and Sinners is the title of the new play by Henry Jones, one of the authors of The Silver King. French and Son own the American rights, and will arrange for its production.

—Irving will not produce Charles I. or The Belle's Stratagem this season. He will present Richelieu and Eugene Aram instead. Twelfth Night, the London failure, will also be given.

—Judge Daly denied W. W. Kelly's application for an injunction to restrain W. J. Ferguson from acting, on the ground that it would not prejudice the plaintiff's interest. Quite right.

—W. S. Rising and Signor Brocolini open with their opera company in Montreal on Monday next, playing operettas without a chorus Janet Edmondson and Harry Standish have been engaged.

—The Bijou is packed nightly. When the curtain went up on Saturday night only three seats were unsold. The management has much trouble with the speculators. The free-list is entirely suspended.

—Legrand White will continue as Minnie Maddern's business manager, the Frohmans making all dates and directing the tour. Mr. White is not in the best of health, and will thus be relieved of much work.

—Lank and Fox, trapeze performers, are now in Madrid. They go from there to Lisbon, where the firm will be dissolved. Fox wishes to come back to America, whilst Lank insists upon remaining abroad.

—Jeffreys-Lewis has made a failure in Australia, and will shortly return. Marie de Grey, another English star, will arrive from the Antipodes in a few days, and probably play at the Baldwin Theatre, San Francisco.

—Harrison and Gourlay open at the Fourteenth Street Theatre on Oct. 20 for three weeks. The Wages of Sin company open at the same Theatre on Dec. 29, and the Carleton English Opera company on Feb. 22.

—Professor Sargent and Secretary Cubitt returned from Albany and Boston on Sunday night, having concluded their travelling mission on behalf of the Lyceum School. They created quite a furore among the natives, especially in the West.

—The case of Robert Wilton and B. F. Horning against the Burr Oakes company, for salary and damages for unwarrantable dismissal, came before the court on Monday. It was postponed for two weeks to enable defendants to produce witnesses and testimony.

—The business of the Grand Opera House this season has been unprofitable. A well-known manager says that it is owing to the decline in popular favor of such plays as Silver King, Lights o' London, etc. This class of attractions is almost exclusively booked there.

—Upon his return from the West, Lawrence Barrett will play three weeks in Chicago, one each in Baltimore, Philadelphia and Boston, coming afterward to New York for six weeks. Thence he will go to St. Louis, San Francisco and Australia. On closing this tour he will join Irving in London.

—The Leopold Brothers, six in number, have arrived in New York and are preparing to go on the road with their acrobatic comedy called Frivolity. It is after the style of Voyage en Suisse, and has been played by them in England for a long time.

—Alexander Spencer, musical director of M. B. Leavitt's company stranded a season or two ago in Europe, arrived home the other day. He has written a topical song for Henry Dixey called "It's wonderful, isn't it? It's very remarkable." Alexander is the husband of the nimble-footed Lizzie Simms.

—Through a misunderstanding, Manager Fennessy, of Heuck's New Opera House, Cincinnati, booked Excelsior (second week) and the Planter's Wife combination for same dates. After several days' litigation a compromise was effected, Excelsior being retained and the other company lying idle a week.

—J. W. Randolph is in advance of Davene's Attractions, now playing at Harry Miner's, in the Bowery. Their recent week at Hyde and Behman's, Brooklyn, was the most profitable in the history of that popular vaudeville resort. The company is playing a month in and around New York. It presents one of the best entertainments of its class on the road.

—J. C. Carlisle, the Jacksonville (Fla.) manager, will leave for home on Saturday. He has been here three months, has gained a dozen pounds in weight, and has made dates with the following: Katie Putnam, Fulton's Creole Minstrels, Our Strategists, Harry Webber, Clara Morris, Clara Louise Kellogg, Grau's Opera company, Kittie Rhoades, and Hidden Hand. He is also in negotiation with a number of other attractions.

The Giddy Gusher.

"Mine was a love-match, and a runaway, too," said old Mrs. Grattlebury to me at the close of an awful fight with her old man; "and I wouldn't have lived with him six months if divorces had been as fashionable in my time as they are now."

Mrs. Grattlebury's confession would be that of most all the old married women, if they spoke the truth. If people hang together a few years, from the force of habit rather than congeniality, they see the thing through; but the great verdict, if it could be got at, is—Regret. Put 99 out of every 100 back in their wedding garments, and they would levant with their toggery on their backs rather than face the parson and the future.

These seem to be the inevitable results of marriages esteemed by wise relatives and judicious friends as advantageous. What chance, then, have the elopers—who have kept the papers busy the past few weeks—for matrimonial happiness?

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A case for Victoria Morosini to study is that of Nelly Hubbard, of Hartford. She did precisely the same thing—flirted with her father's coachman—ran away and married him. He was an illiterate young fellow. She got up to the jumping-off place in a New England education. She went hobnobbing with his plebeian relations, and braved out the storm that broke over her. Like Victoria, she had "her Baby," as each termed their young chumps of stablemen. And just here let me call your attention to the fact that disgrace, lawsuits and general misery overtakes the party calling their sweethearts Baby. Destruction follows that appellation. There hasn't been a mess in the courts for years, in which love-letters have been read, that the word Baby hasn't settled the business. The ordinary juryman says "Murder in the first degree" the instant his disgusted ears catch the hated name.

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Ex-Governor Hubbard was as tough a parent as the Yonkers father. He never forgave his daughter, and died without seeing her. For six months after the elopement romantic creations were kept up to concert pitch by the saccharine reports of the young couple's felicity. The husband had opened a livery stable in New Haven, and no Connecticut girl doubts that perfect happiness is procured by possession of a young man and a buggy. After this escapade of Miss Hubbard's there was an "epicac" of elopements, just as there has been here; and the whole batch came to grief, early or late. Here last week the bellwether of the flock turns up for the second time a bride, having been long separated from her horsey Baby, and recently divorced. She has found another man willing to take his chances—like Mr. Shugru, also of Connecticut, who wants to marry the girl burglar, Ella Larrabee.

What an interesting element of conversational bickering allusion to the coachman will form. It's a pity to load a man's guns before you marry him; for the first battle proves he is no fool of an arsenal, left to his own resources.

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When the widow Dusenbury was going to marry Mr. Scuazendine, a portrait of the defunct Deacon hung over the piano. As a kid of ten, superintending all the weddings, funerals and public and private riots the State of Connecticut was subject to, I took upon myself to advise old Scuazendine to bounce the work of art over the piano before he entered into the active duties of the situation. He took my juvenile advice and attempted to rout the picture. He was bounced instead, the wedding postponed, and not till he consented to be joined right under that wicked old daub would the widow have him. Many a time in after years have I interviewed poor Pa Scuazendine, who was a completely whipped man, and bitterly has he bemoaned his hard lot in having a corpse thrown at him night and day.

However, pa got even on everybody when the widow died, a few years ago, and the undertakers were putting her in a casket. So many loving friends had taken locks of her hair that the stuffing in the coffin wasn't sufficient to raise the head, and the bereaved husband was appealed to for reinforcements. He disappeared into the front parlor and brought forth a roll of canvas, which was carefully tucked under the satin pillow; while pa went dancing up to the attic with the empty frame from which he had cut his ancient enemy, doubled him up, and planted him along with his widow.

I don't think I ever realized how little true affection exists among married people until a few years ago, when I was on board a railroad car going West and a trifling accident occurred. There had been a bench show in Chicago, and a dozen gentlemen and their wives were returning therefrom. They had setters and pointers and poodles tied up in the baggage-car. The wives remained in the Pullman one afternoon, while the men took an after-dinner cigar in the smoking-car. Of a sudden the car door opened, and a brakeman, pale through the smut, sang out: "There's been an accident, and a party belonging to this car has had his leg broken. I want to find the lady!"

Up rose a bride on her wedding journey, and hysterically interrupted him—"Had he reddish hair?"

"No; this one is grayish, almost white," responded the brakeman.

"It's my old fool of a husband."

"I'll bet it's that numbskull John."

"It's just like Ebenezer to go break his leg."

"I've no patience with Sam; it's sure to be him," said a fourth of these loving wives, but not a soul stirred.

"It's a French poodle, and a trunk's fell onto its hind leg and broke it," explained the railroad man; and the shrill shrieks of the four insensate women resounded through the car.

"Great heaven! it may be my Flossy."

"Oh! what will I do if it is Pinky."

"Let me get by you, you beastly man!" screamed a third of the previously indifferent quartet, as they all struggled to pass the porter.

"Well, dash me," soliloquized that official. "They took it easy while they thought it was their husbands' legs, but there's row enough now they find it's their poodles."

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If ever a woman committed facial suicide, Janish did on Monday night. I saw her a few hours before she appeared in public, and she was handsome and young compared to the party she turned out in the play of Love and Intrigue. At her rooms at the Victoria, with her beautiful mahogany-red hair and ivory-white complexion, she was saying to me: "I doubt the expediency of playing this part first. I have to assume to be eighteen years of age. I wear but two simple dresses. I am afraid of those two facts. The next piece I do I wear five magnificent toilettes, and am any age the audience see fit to accord me."

"Then do the next piece first," I said. But the rehearsals were complete, and the dreadful love-lorn howl of Schiller in five acts must be heard.

Now, Janish was a newcomer to the American language as she are spoke; but I supposed up to 8.30 Monday night that she had had French and German experience enough to make up in English. But no—on she walked, blacked about the eyes and reddened on the lids, and whitened round the mouth, till every vestige of beauty was removed. I tell you, cosmetics are the ruin of many an otherwise pretty woman.

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I ran in to invite a friend to a surburban picnic the other day. She was just out of her bath, and she looked pretty. Her nice short hair was piled negligently and becomingly over her head; her complexion was good, and her honest, smiling eyes had the unwearied look of a young woman. She turned up at the Random in the afternoon, with that hair in stiff fish-hooks, mathematically festooned about a marbleized brow. She had her lashes artistically blacked till she was as fierce as a female pirate. The liquid white stuff she used formed into little bluish settlements at the base of her nose and the corners of her mouth, and altogether she was a wreck.

That, however, was the work of a simpleton in private life. I did expect Janish was an adept, as most foreign artists are, in the secrets of the poison-house. Instead of simply braiding her hair in one placid, lamblike and juvenile tail down her back, as all German madchens do, she had a cataract of curls, made up like an English barrister's wig, flying over her shoulders. The dreadful sophistry of a cascade of rear curls adds at once a dozen years to a woman's appearance.

As I looked at the generously applied Fard Indienne that outlined the Austrian actress' eyes, I knew that the rest of the business would be done in nice carpenter fashion, with hammer and nails; and I wasn't mistaken. I defy any woman to be anything but stiff and stagey gotten up in that way.

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Why, your Gusher is an imitative animal. She never sees any new operation that she doesn't try it. One of the Fourteenth Street Beautiful Forever firms sent out an agent on a late festive occasion to make up a friend of mine. I witnessed it with that pliant and expressive mug of mine that always feels as easy and comfortable as the face of the late Charley Backus.

But of a sudden I was fired with the spirit of adventure and planted myself before the artist and requested her to do it to me, too. She daubed me with some preparation of vile-smelling benzoin—(don't you think I have a bad spell on and print that benzine.) Then she sponged me off with Cream of Lilies and Milk of Ivory, and let each coat dry on. Then she flew over me with dabs of Bloom of Blush Roses. Then she stuck my eyelashes straight out with a stiffening of black stuff. She made brief excursions into my nostrils and ears with a pinkish solution that tickled. With a stick of red, she laid out the carmine scollops on my upper lip. With a pencil of blue, she traced the map of the Sandusky and Ohio Railroad on my temples. And then she puffed me with velontine and then swept me off with an infant's brush to soften the general effect.

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To be appreciated I should have been seen. I was the toughest-looking customer that ever fronted a looking-glass. I felt like a new-laid egg in a shell. I tried to smile, but found life was for me at last a serious thing. When I winked, my lashes clashed like scrubbing brushes. Partial paralysis had me by the nose, and catalepsy by both ears. I rushed for soap and water, and a fine time I had getting back to original sin. Some of the cosmetics will not wash off, but slip 'round in bluish patches like so much grease. And the black stuff for the eyes dyes the surrounding neighborhood like one of Sullivan's fists.

There's no sense in a woman's believing that she can make an ugly face pretty or an old face young by the application of washes and dyes and paints; and there is a dead certainty that she can destroy, by their use, such good looks as nature has given and time spared her. This truth, taught me in one lesson by the Beautiful Forever agent, was reiterated by Janish Monday night; and I was very sorry to get the confirmation from such a source.

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Another thing I am grieving over to-day is the report from Chicago that dear John McCullough has broken down. It was only a firm be sef confirmed. Legs can be broken and become trustworthy again; livers can become queer and yet be depended on once more; hearts can go on tears and yet inspire confidence; but the intricate machinery of the brain, once out of order, can never be repaired. There may be temporary and violent distortions pass away like nightmares; but when once a sort of mist rises in the head it never clears. You can tear a piece of sticking-plaster off your hand much easier than you can brush away a cobweb. The sluggish movement of hands and feet that every one noticed in John McCullough a year ago was the outcome of that cloud at headquarters. Billy Conner would not act as accessory a moment after he detected it, and it was a criminal thing to encourage so sick a man in attempting this season's work. No matter how brave a face is put on the affair, it's very comforting to hear that John will "work it off" and "pull through;" but McCullough should take that year's rest, and take it at once, or there will be a more pitiful story coming to us of one of the biggest-hearted darlings God ever made.

THE GIDDY GUSHER.

London Gossip.

LONDON, Sept. 13.

Again our glass reflects "summat" anent the celebrated Lyceum Theatre doings. The enterprising Abbey, who this coming season manages "Our Mary," is rumored as arranging a huge advertising boom. It seems by the terms of his lease of the Lyceum he can do any mortal thing he elects on the stage while it is under his control. "Our Mary" will be put upon her mettle in future, as she is to be treated solely on her dramatic merits in future, irrespective of her beauty, youth, goodness to her family and other moral and religious virtues. It is intended soon to produce Romeo and Juliet. Now, it is an indisputable fact that Ellen Terry, rightly or wrongly, holds the London heart captive in this the tenderest heroine of Shakespeare. She has had the good sense not to play it now when she is growing somewhat mature to look the part, and even when she did play it she was no longer a girl. Yet the London public overlooked that little objection and accepted Miss Terry's Juliet as the perfect stage type. I don't propose to canvass Miss Anderson's Juliet. Possibly I have my own views thereon. This much I say most sturdily: No woman, though she had the genius of a Siddons, can play Juliet unless she has loved deeply and suffered deeply, and still preserves a share of the spontaneous ingenuousness of the untried girl. She must combine the sufferings and experiences of a woman of the world together with a young, loving nature. Stage art may do much in the majority of Shakespearean heroines, but in Juliet there must be the "one touch of nature," without which the part is utterly a piece of dramatic mechanism. As "Our Mary" is "the vestal tragedian," of course she has no experiences with Cupid's arrows. Well, the London critics will severely weigh her Juliet, which of course all Americans trust will stand triumphantly the crucible. But Mr. Abbey "fears the business will suffer," saith rumor. Therefore he is reported as negotiating with J. B. Studley to run over here, have his steamer expenses all paid and $5,000 bonus whether he acts or not, for a few weeks; and if Leopold Lewis, the author of The Bells, consents, Studley is to do the part of Mathias at a morning performance on Irving's own camping-ground. I have not heard whether Studley has consented, but if he has I regard this matter as a capital bit of stage advertisement in the way of a startling sensation, and for two or three performances the house will be packed out of curiosity. And as Mr. Studley gives a most remarkable and original rendering of the character it would not surprise me if he made a hit on his own hook—which in no wise would detract from Mr. Irving's just honors in his own great creation.

By the way, the critics have begun to slaughter the fair Anderson. One says that in Galatea, just as she began to reach excellence, one was chilled and disenchanted by her "uncongenial stride" and her "voice pitched below zero." Mr. Labouchere has said many times in private, what he repeats in print, that "there is nothing genuine in her" as an actress, and that "she is below the average of many of the young ladies who are at present on the stage." As "long as Miss Anderson has to remain the statue-girl she is at her best." "She is unable to portray emotions which she does not feel." Mr. Labouchere and I agree on one point, which is as follows, to quote again from him concerning Juliet: "Now, I am free to confess, that when I go to see Juliet on the stage, it is a matter of the most absolute indifference to me whether she has tended her mother with filial devotion, or entirely broken with her, or whether she has married a Bishop or run away with a groom. What I want to see is Juliet." Clement Scott, a few months since, while all, or nearly all, the London press gushed over Miss Anderson, gave a severe though just criticism of her performance in Comedy and Tragedy. These gentlemen are two of the ablest critics in England. Well, we shall see what we shall see.

Dear me! How long the glass reflected Lyceum gossip. My hand is quite tired holding it, and as sea-sickness suggests travel, let us cross the Channel to Paris and see what the glass shows there.

First, that is the Gymnase play-bill that we see in the glass. Please let us sit down in the office and imbibe a glass of iced absinthe. They say it will make us crazy. Perhaps absinthe does this. But we are now in Paris, having a trifle of that heat which in a flying visit to America in July nearly drove me mad. I ran over to Paris for a week after my return here. The heat settled me. I stayed two days.

But London is cooler. However, in Paris I learned that M. Archard has made a great Parisian hit in all he has done for months. At the Odéon Albert Lambert as Louis XI. has done the same. Lambert is a young man. It seems to me young men usually make hits in playing old men. This is not true of young women playing old women. A good instance of this is Virginia Dreher in Daly's company. She looks younger in an old woman's part (as she probably is younger) than either her son in the play or her daughter, the ingenue of the company. Not to leave Paris, the latest news is that Daly has secured as a member of his company Nettie Hooper, a daughter of the versatile journalist, Lucy H. Hooper, wife of the Vice-Consul-General of Paris. Miss Nettie has been studying under Talien, the instructor of M. Damala, Bernhardt's husband. Miss Nettie has been so fortunate as to secure for herself a remarkable and unusual personal interest in the person of M. Dumont, the part proprietor of *Le Temps*, *Gil Blas* and other Parisian journals. For her clever mother's sake I wish this girl all success. But with one glance at the play-bills announcing Bernhardt's Lady Macbeth, we leave Paris.

Returning, the glass reflects Greenwich doings. It is the New Prince of Wales Theatre. The play is Mazeppa, with Maude Forrester as the stellar attraction. I pocket the hand-glass and go with a prominent London journalist and his wife. At Charing Cross we take second-class tickets, nine-pence each. It seems a round-about train and goes slowly, for it crosses the Thames three times. From Charing Cross to Waterloo Junction, the other side of Thames; back to Canon street, across to London Bridge, then Deptford, where there is a fair going on, like an old French *fête*. A man from Boston is seen much drunk. There are stalls, and there is a "gingerbread fair." At a counter are placed hunks of gingerbread. Over the counter at a fair range are dolls hung suspended from a line. These are the bull's eyes. Each "shy" costs three-and-one-half pence. If a doll is knocked down, the party gets a large slice of gingerbread. The Boston man won six times hand running and threw the cake among the crowd of youngsters. At last he said foggily: "Got tired of kids; how much does cost to—to—to fire at box of show?" (Mem. Good way to settle managers of "snap" companies.) From Deptford we now crossed to Greenwich, to the theatre nearly opposite the station. It is all done over—new paint, electric lights, etc. Prominent London journalist's wife says: "I made my debut years ago there." P. L. J.'s wife to Maude at wings: "Good evening. We came for the box you promised my husband, a P. L. J." Maude Forrester to wife: "Are you Mrs. P. L. J.?" On receiving an answer in the affirmative, while I stood afar off in the dark, Maude said: "Please go to my husband *Mr. Forester*." "Your who," queried P. L. J.'s wife. "My husband, Mr. Forester. I am *so* ill—too ill to play." And she really was ill, poor girl. We then returned to our escort, the P. L. J. "Maude says we are to go to her husband." "Maude's what?" (Here the P. L. J. was seized with a violent asthmatic cough.) Then a long pause. Conversation at last resumed. "Maude's—eh? What did you say, dear?" Well, we saw him. He answers to the name of "Mr. Maude Forester," and is smaller in stature than Maude Mazeppa. Well, after all, this is true of the average actress' husband, sometimes also of other husbands. Witness Mr. Bartlett Burdett-Coutts, who now even changes the name of one of his fishing vessels from *William Ewart Gladstone* to *Will-o-the-Wisp*. "What's in a name?" saith the master of Avon.

Maude's horse is a dear little plucky animal, named Lightning. Though "a fiery, untamed steed," Maude is the bigger of the two. Lightning is a gentle, knowing, little horse, black as night, save for a white streak on its brow. Her horse knows his cues better than most of the company—another instance of horse-sense. When Maude says "mercy" three times each time the horse raises on his hind legs. Said the P. S. J.: "Maude is not really bad; but ye gods! I remember the glorious Adah Isaacs Menkin, and the Mazeppa woman we see from our box misses so many points. For instance, after three days in the desert, Miss Mazeppa Forrester comes up, looks up, in fact, serenely, as neat of attire of attire as when she started. "My love," says wife of P. S. J., "please don't look so unctious when you discuss Adah Isaacs Menken. I once destroyed her love-letters to you." "Received, dear girl, before I married you," he replies.

LONDON, Sept 20, 1884.

As we leave almost any London theatre to return to the arms of Morpheus in the seclusion of our lodgings, there is one nuisance which annoys every person visiting London or living here permanently. This nuisance is the crowding of flunkeys about the doors seeking their particular carriage freight and the nearly equal crowding of the pertinacious small boys known as "touters." A malicious male friend always makes a point of treading on the toes of the flunkeys and sending the "touters" sprawling into the gutter, then calmly proceeding to procure a conveyance in his own time and manner. Augustus Harris, of old Drury Lane, has done a veritable public benefit in the guise of an advertisement. He has uniformed a corps of neat little lads, whose business it is to get visitors leaving the theatre any conveyance they wish, free of charge. This is a good thing for the world at large, as well as The World's manager at the theatre. But Mr. Harris, with all his enterprise, does not always succeed in his startling advertising schemes. He could not succeed in getting the surviving crew of the *Mignonette* for his cab scene in The World.

Speaking of this play, poor Arthur Matthison was missed at the first night of Drury this year. He was such a genial figure on first-nights. I always remember the nice things I know of him. Over a year ago I came to London armed with a letter of introduction to Arthur Matthison from an intimate New York friend of his. When I arrived, and was about to present the letter, the gentleman was dead. Draw the curtain close and let the orchestra sound a few tender strains for that gentle, departed spirit.

As to first-nights, Dumas says: "The first representation of a piece takes from it something like a hair of freshness, a charm of originality which can never be restored. The impression of the first performance does not die out. This is true of the public as of the author. About twenty years ago a piece of mine, L'Ami des Femmes, was produced and was badly received. I left the theatre that evening with the conviction that it would never recover from this unfortunate effect, and I did not even go the next evening to the second representation. I retired to my bed at an early hour. About one o'clock in the morning I heard a great noise under my window. Someone was calling to me: 'Dumas! Dumas!' It was one of my friends, accompanied by a lady. They informed me at the top of their voices that L'Ami des Femmes had on its second performance been a grand success. 'Good,' said I, in reply; 'I know all about it; the piece is dead and is not yet ready to be resuscitated. Good night.' And I closed my window again. I was right; the piece never recovered. Perhaps the public would listen to it to-day, because it has had time enough to forget the early impression. Thus, this first-night public cannot be defined or grasped. All that you can ask of it is that it shall not be ill-disposed. It is nervous, impressionable, perhaps because there are so many women in the house. At the same time, we must not forget the malicious spectators." Dumas surely is good authority on this matter.

After the "first night," the cynic, who in this case is a prominent English actor, begs to be heard in [illegible]. He wants to know why actors should make speeches at the conclusion of their performances. They have been doing nothing else all the evening, and the audience have paid to hear them made. Why throw a wee one in gratis? We do not expect the Attorney-General to give a reading from his list of retainers on the last day of term, or Sir Frederick Leighton to deliver a short address opposite his principal picture on the first of May. Can we not let our actors alone when the play is finished? And as actors are speaking thus cleverly another one speaks through newspaper columns. The present speaker is Henry Irving previous to his sailing. A church chime of bells rings on the air as I read Mr. Irving's quaint plea in favor of the preservation of the city churches, which are filled with historic associations. And Mr. Irving has given his name as a vice-president of the City Church and Churchyard Protection Society. And the bells in the air seem to pulsate gladly as they ring out an echo to Mr. Irving's defence of their "right of way," so to speak.

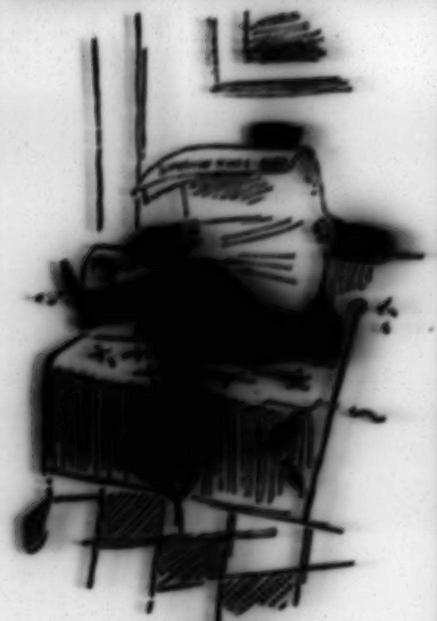
Marie Ellington (Mary Blythe in The World) is a young actress and is rapidly making her mark. Take my word, she will be heard of in America before many months. Alice [illegible], daughter of [illegible], an M.P. and banker, who was well known in American society for some years, was born in the land of the Stars and Stripes, and is quite proud of the fact. She is a clever young woman, and has lately played in amateur theatricals most charmingly, in company with young Sir William [illegible], Baronet, at [illegible], the seat of Mr. W. Webb. Both are good actors and could easily play on the regular stage. But Dame Rumor has it that they are likely to enact in a life drama ere long, called Matrimony. A drama, alas! which too often requires well adjusted scenic effects, lights, music and weary study in order to play it smoothly and earn success at the tag speeches.

Pretty, merry little Jessie Bond, in Princess Ida, at the Savoy, was last season delicious in ingenuousness. This season she is a trifle stilted and affected. Avoid that, Jessie; your mouth is too sweet to pucker about in angles. Leonora Braham is better than ever as the Princess. Beautiful Lillian Russell's face peeps from a corner of the group and wears a look of disappointment. Poor Lillian is not a London success in matters of good luck in business. There seems now to be a hitch in regard to her doing Polly at Nelly Harris' Novelty Theatre. But never mind, Lillian; "Polly will put the kettle on and we'll all take tea."

How I wish I could send you a cluster of hops all the way from old Hampshire, where I've been holiday-making this past week, among the farms, the hills and, above all, the hop fields. There I saw a gypsy merry-making, among the gypsy "hoppers." I went into their tents, and they gave me my hops with their pleasant "tang" of odor. And I had my fortune told. It is the old story: "The Earl's son is to come on a prancing steed from across country," etc. Well, all I can say is I hope he won't have his estates burdened with mortgages for me to pay. Meantime this perfect day in September, the queen of London months, draws to the afternoon. A. W.

Harry Miner takes about as much interest in the Actors' Fund as he does in his theatrical enterprises. He has already begun arrangements for a grand benefit on the afternoon and evening of Dec. 4, which he thinks will excel all efforts of the past. He has already visited Boston and Philadelphia, and conferred with the various managers of those cities on the subject, and contemplates visiting Chicago at an early day, with the same object in view.

PROVINCIAL.



BOSTON.

Hazel Kirke was given at the Park Theatre during the week to good business. C. W. Couldock was the same old Dunstan, Sydney Cowell the same Dolly, and Mrs. E. L. Davenport the same Old Merry. Tradition declares their impersonations to be of [illegible] standard excellence; and tradition in this instance is right. Annie Russell appeared as Hazel. She made the character very sweet and winning, especially in the second act, where the innocence of her appearance on the bench and loving side were pleasing [illegible] indeed. A little more of Effie Ellsler's earlier [illegible] might not have been out of place. However, this piece has [illegible] from an analytical sense rather than as deference to what is popular. De Wolf Hopper's Pittacus was funny throughout, maybe a trifle too [illegible] funny, inasmuch as I heard frequent laughs during the interview between him and Arthur when the former was trying to tell the latter of his villainy. In this scene, the fool should rise to the dignity of stern and severe manhood, to make a creation of true art.

Monte Cristo has filled the Globe comfortably during the week, and James O'Neill in the title role, while making the character very realistic, contrives still to lend a romantic glitter to the picturesque figure that is at times thrilling, and always pleasing. The support is good and the costumes and settings really superb. One thing can generally be said in favor of Manager Stetson: if he considers a play worth giving, he considers it worth giving in a royal way. The people like magnificence and desire to see every point well taken and made, and this is where Mr. Stetson has a strong grasp on the situation and the good will and support of the people.

Zanita has drawn and danced its way into the hearts of the people, and it will be many a day before it will be on its last legs, judging from the large audiences that greet it nightly. I neglected last week to speak of the musical features, which are second only to the splendor and magnificence of the spectacle. Napier Lothian, the leader of the orchestra, borrowed and adapted much of the music, but composed outright about a dozen numbers, which are by no means the least pleasing of the offerings. Mr. Lothian wields a strong baton as well, and his orchestra is a very compact and pleasing one in its execution. May [illegible]'s continued [illegible] has compelled her retirement, and her place has been filled by Annie Jane Edmonds, who in turn will be supplanted by Carrie Burton this week. Antoinetta Bella's dancing has captured the town completely. When it is remembered that she is but twenty-two years old, the wonder at her brilliance increases. A new feature of the spectacle is the introduction of a march at the beginning of one of the earlier acts, which is wise, as the spectacular features are the popular as well as [illegible] ones.

The Rag Baby has done a large business at the Bijou Theatre, and among the new features may be mentioned the song of "Pretty as a Picture," a la Aimee, by the three tramps, each with a fan and each and all very funny.

Nanky continued to large business at the Boston Museum, increased possibly by the advertising incident upon threats of legal interference, which it seems to me is merely an advertising dodge, as I do not see how any one can hope for an injunction. The law, or rather the absence of law, seems to be very doubtful. How much trouble and litigation of this sort could be avoided by an international copyright law! The products of a man's farm or shop cannot be taken without recompense, but his brain-work can be grabbed by the smartest man who chooses to live under another government. In the mean time Nanky goes on and Ian Robertson's character of the Private Secretary sets the town in a roar. But the Gilbert season, if not a Palmer injunction, will soon bring the play of Nanky to a close for the present.

Shook and Collier's Eastern Lights o' London co., appeared at the Howard Athenæum during the week to a succession of crowded houses.

The usual variety has ruled at the Boylston Museum.

The Park Square Garden has folded its tent, and the Arabs and others take their amusement elsewhere under other cover than canvas. I may be permitted to remark that Austin and Stone made a great success of their Summer venture, and gave a great deal of amusement for a very small amount of money.

Items: When Nanky goes on the road from the Boston Museum, Sol Smith Russell will do the character of the Private Secretary, now done by Ian Robertson.—Elbe H. Obry, manager of the Boston Ideal Opera co., has returned to Boston after a vacation season down East, and in an interview printed in the *Sunday Herald* states that the present is the last season of the Ideals as an organization. This is mainly owing to the coming retirement of Myron W. Whitney from the operatic stage to go into oratorio work again.—Frank B. Hayner, so long in a responsible position at Ditson's, formerly an usher at the Boston Theatre, and for two seasons head usher at the Globe, is the senior proprietor of the Star Museum, on Hanover street, which is said to be making a success. Dan Nash and his original Hibernicon and Irish Comedy co. appear there this week.—A *Herald* reporter has been interviewing Antoinetta Bella. Lucky fellow!—Manager Lothrop, of the Boylston Museum, is at the Arkansas Hot Springs.—Richard Mansfield is visiting friends in Boston.—I met Manager William Harris in the lobby of the Park Theatre on Friday evening, when he said that at the Howard they had not only sold all the seats and standing-room, but had disposed of his private box as well, and as he could not spend an evening out of some theatre, he was amusing himself as well as he could there. Mr. Harris is having such roaring good luck that I quite despair of seeing him on the stage again as the partner of clever William Carroll, who is not doing himself the credit he should in the Peck's Bad Boy sketch with the Howard Specialty co.—May Wheeler, with the original New York cast, will come to the Park Theatre Oct. 20.—Agnes Booth has been sojourning at the White Mountains.—Dan Mason will star under Charles Atkinson's management next season. I hope he will appear in something better than the monstrosity of The Two Widowers, in which he was seen last Summer.—George Schiller has gone to Toronto to appear in comic opera. Glad he has a place to run to. (No brickbats, please.) "Legrand White, Minnie Maddern's husband, is a champion xylophone player," says the Boston *Sunday Times*. I regret to see such a generally estimable paper indulge in mud-throwing in this manner. I met Mr. White one evening at the Globe Theatre recently, and he did not impress me at all as being such a person as that. I should have been quite ready to vouch for him as a perfect gentleman.—W. F. Apthorp, the musical critic of the *Transcript*, has returned from his Summer tour on the continent of Europe.—On a short street in the Dorchester district of Boston, whose highest number is 15, lives George Stewart, the well-known baritone soloist of the Germania Band, near one end, and near the other Richard Shawbeck, the popular cornetist. They make things lively once in a while when they both get started; but, as I live half-way between them, I shall make use of no harsh language. By the way, this reminds me to say that Mr. Shawbeck has returned to the orchestra of the Bijou Theatre, and I would say for him that he is one of the finest cornet soloists in Boston, only he doesn't care what the newspapers say about him, you know.—Lovers of the good old comedies are preparing for the John Gilbert season, when Speed the Plough will be given for the first time in many years in Boston. I do not remember to have seen it since that famous occasion of E. L. Davenport's benefit at the Boston Theatre in 1860, when, besides himself, J. W. Wallack, Jr., Tom Placide, William Wheatley and Mark Smith appeared in the cast. What splendid [illegible] we had in those days, especially when Mr. Davenport had a hand in making the casts. During the previous year, when he was managing the Howard Athenæum as a high-class place of amusement, he gave Hamlet, during the Edwin Booth engagement, with John McCullough, Lawrence Barrett, F. L. Aiken, Charles Barron, Annie Clarke, and himself and wife in the cast. How many of the cast of to-day will live in the memory of play-goers as some of those do?—It is not generally known that the great Hunting duett, sung by Frank Daniels and Bessie Sanson with such success in the Rag Baby, is from The Jollities, the words of which are by Charles F. Pidgin and the music by C. D. Blake. It is one of the most popular features of the play, and gets encore after encore nightly.—Rehearsals for Fantasma, under the immediate supervision of Hanlon Brothers, will begin in Boston, Monday, 13th. S. D. Jones, in addition to assuming the role of the Demon, the leading male part, will fill the really arduous position of stage manager. There is no doubt that this production will be an immense success from the very start, as it will be the most complete exposition of genuine pantomime that has been given in this country for many years. The pantomimists engaged in Europe especially for its production are among the very best artists in this line of stage work now living. The mechanism is immense both in quantity and quality—the changes new and wonderful—in short, the pantomime is full to repletion of original novelty.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The Kentuck comb. closed a week's engagement Sept. 20. On the opening night, the beginning of the regular dramatic season here, the audience was quite large, but during the remainder of the week business was very light, and the last few performances were given to a beggarly array of empty benches. Both play and co. were below the average. Business had been so continuously bad on the route that the manager found that after his losses here it would be impossible for him to continue the season. The co. were notified and left for the North on Sept. 21. Harry Vaughn, the manager, paid all fares and was but little if any indebted to the co. He had struggled hard and manfully against misfortune, but was finally compelled to yield, and at great personal sacrifice he managed to send his people home with comparatively little discomfort to them, and it is to be hoped his efforts were properly appreciated by them. Norton and Bell's Comedy co. in Our Strategists began a week's engagement, Sept. 21. The co. is nearly the same as last season, and have given us a series of very enjoyable performances. Business has been deservedly good despite the fact that the weather has been excessively warm. This laughable comedy is interpreted very cleverly by a co. of good actors. Barlow-Wilson Minstrels, week of 28th.

Items: The regular season at the St. Charles Theatre opens 28th. J. H. Wallick's Bandit King is the opening attraction to be followed in turn by The Devil's Auction, Frank Mayo in Nordeck and the Pavements of Paris. Visitors to this house will be surprised at the many improvements made during the Summer.—The Grand Opera House season will be opened Nov. 2 by Frederick Warde.—Mr. E. M. Robinson, lessee of the Grunewald Opera House, informs that his season will be opened 28th by Bertha Welby in Clare and the Forge Master. Also that an opera co. to be called Henri Laurent's Ideal Opera co. will begin a four weeks season Nov. 2.—The leading members of the late Acme Opera co. have signed for the new co. and Laurent left for New York, Sept. 23, to make engagements. The same gentleman announces that his Mammoth Dime Museum will be opened 30th for the season. He will leave the city in a few days on a business trip to Chicago and St. Louis.—There has been another smash-up at Spanish Fort. The cause seems to be, in brief, a difference of construction of agreements and contracts between Saiter, owner of the place, and Howe and others of the co. The members of the co., fearing that their personal effects would be seized by Saiter, had them all spirited away from the Fort to the city. As a consequence, Manager Howe and one or two others were arrested. They gave bond for their appearance. Most of the co. are in financial distress, and a series of benefit performances at Werlein Hall has been suggested. The season of course has been closed, the last performance having been given Sept. 20.—Mr. Richards, lessee of the French Opera House for the coming season, announces by letter that, despite reports to the contrary, he has secured a large and strong Opera co. for his season, all of whom are expected to arrive very shortly.—Harry Vaughn, manager of the late Kentuck comb., and his wife, are still in the city. The latter's health has been very delicate for some time and she needs a good rest. Harry has not definitely concluded what his next move will be.—News has been received here that A. J. Defossez, who last season managed the French Opera House, and who left here, as he stated, irrevocably ruined, has gotten together an Italian Opera co. and proposes visiting this city during the coming season. His co. is called the "Defossez Italian Opera co." This city and San Francisco are the only cities in the United States as yet named in his route. Havana, Mexico and Peru are mentioned.

CINCINNATI.

The Kiralfy Brothers' Excelsior was brilliantly staged during the past week at Heuck's New Opera House, and proved wonderfully attractive, crowding the house at every performance. The cast is substantially unchanged from past season. Arnold Kiralfy's grotesque dance in the third act scored a decided hit, being encored nightly. The Planter's Wife comb. has been booked for current week, but in view of Excelsior's success Hubert Heuck preferred to buy it off.

Charley Bowser, who in bygone years was content to do the old man, Major Bangs, in Nat Goodwin's Hobbies, has developed into an unusually clever comedian, and his Littleton Snaggs in A Bunch of Keys could hardly be improved on. Grimsey, "our boy" (Eugene Canfield), and Teddy Keys (Lina Merville) are both invaluable assistants in the hotel business. The attendance was large throughout the week. This week, Mills and Barton's Rhinebeard co., followed, 5th, by Robson and Crane.

Milton Nobles' Love and Law held the boards throughout the week at Havlin's, with good results financially. The play is interesting, the auditor's attention being thoroughly awakened from the opening act until the denouement, and presented by such an excellent troupe can scarcely fail to attract largely wherever presented. Dollie Woolwine (Nobles) appeared to advantage in the role of the street-singer, and the Helen Montague of Agnes Herndon was in keeping with the general excellence of the performance. This week, Patti Rosa, in Mizpah, followed, 5th, by W. J. Scanlan in The Irish Minstrel.

For Congress, with John T. Raymond in the role of General Limber, failed to draw audiences commensurate with the merit of the performance—a fact to be deplored, as the genial comedian has always been a prime favorite with local amusement-seekers. In an interview with one of the local journalists Raymond ascribes his failure to the demand for such plays as Bunch of Keys, We, Us & Co., etc. This week, Jacques Kruger, in Edouin's old play of Dreams, which closes Miles and Rainsforth's season at this house.

Hearts of Oak, with James H. Herne in his widely known impersonation of Terry Dennison, was given during the week at the People's Theatre to fair business. The support was good and included F. Chippendale as Owen Garroway, Edwin Maynard as Ruby, and Lucille Chandler as Chrystal. The current week will be devoted to the Daly Brothers' Vacation comb., followed, 5th, by Mattie Vickers and Charles Rodgers.

Manager Gabriel, at the Vine Street Opera House, is in high favor with lovers of the vaudeville school, and the Gold Mine is as a consequence largely patronized. The new people announced for present week are the Gregory Brothers, Kitty Sheppard, Fernando Fleury, Frank Livingston, the Farinas, Louise de Louisi and John S. Thorne. The re-engagements from past week include Lizzie Daves, Ophelia Starr and Alf. M. Gibson.

Items: W. J. Coggeshall, in advance of the Daly Brothers' Vacation, arrived Sept. 21. Through some misunderstanding in dates, The Planter's Wife and Excelsior (the latter a two weeks' engagement) had been booked for the same week at Heuck's New Opera House, beginning 28th. After several days' litigation the affair was finally amicably arranged by Hubert Heuck purchasing the Planter's time.—Bessie Hunter, of the John T. Raymond troupe, was robbed at the Grand Hotel, 22d, of a hand satchel containing $50 cash, while in the enjoyment of her supper. Rather an expensive meal!—The Four Frisces, who recently closed very successful engagements at the Vine Street Opera House and Harris' Museum, have lost their baritone, Clint Wilson, who doubles up with Lillie Woods, of the Vine Street Opera House, under the style of Wilson and Woods.—Jacques Kruger, who is now starring in Dreams, was connected with the old National Theatre in 1866, under Harry Sargent's management. Kruger was stage manager, Johnny Havlin occupied the box-office, and the co. included Johnson and Powers, Jennie Benson, the clog-dancer, and Charles Vivian. Sargent had a bonanza at the time, but grew tired and went East.—Milton Nobles closed his week at Havlin's with the Phoenix.—Arnal Barney is in the city heralding In the Ranks.—M. T. Skiff, representing W. J. Scanlan, arrived 27th.—The window lithographs of Patti Rosa are about the handsomest seen here during the season.—John Havlin has had the Wonderful Book rewritten and a number of catchy musical features introduced. The new title of the effort will be The Maiden and The Coachman; or, the Wonderful Book. Levy and his cornet are heavily billed by the Exposition commissioners for present week.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): The Bijou Burlesque co. opened a week engagement Sept. 21. Blue Beard was the opera, and the success it met with was fair. The cast was strong, including Miss Carson, Miss Stokes, Miss Beckel, Miss Hallock and Messrs. Carl Rankin, Sam Reed and A. W. Tams. In the Ranks, Sept. 28.

Grand Opera House (John W. Norton, manager): We, Us and Co., was produced for the first time here by the Mestayer Comedy co. The play has drawn very well. There are some good things in it, though hammered out too long. Most of the success is due to W. A. Mestayer and E. J. Kendall. Rest of the co. consist of Charles McCarthy, Frank Pierce, J. B. Ridge and Misses Vaughn, Maynard, Minnie Lennox and Belle Deering. John T. Raymond in For Congress is underlined for the coming week.

Pope's Theatre (Charles R. Pope, manager): The Hanlon Brothers reappeared here this week in the their old bill, Le Voyage en Suisse. They seem to have lost none of their old-time vigor, and Le Voyage is interlarded with new puns and jokes which catch the gods. Their co. is about the same as when last here and consists of E. V. Sinclair, E. J. Nagle, Fred Stone, R. M. and R. F. Carroll and Lillian Elridge and Emily Kean. For next week Orpheus and Eurydice by Bijou Opera co.

Standard Theatre (W. H. Smith, manager): Daly's Vacation party held the boards for the past week to fair business. The play is better than the average and the co. consists of the following people: T. A. Daly, William Daly, Jr., E. S. Lyle, Lizzie Derious, Jennie Williams and Miss Daly. Fortescue's Well-Fed Dora, Sept. 27.

People's Theatre (W. C. Mitchell, manager): The World, by the J. Z. Little co., was given here and did a good business. They carry most of their scenery, and some of the effects were good. Next week, Mattie Vickers.

Casino (George McManus, manager): This comfortable little theatre opened to another week's success, and its new bill and attractions were well received. Some of the features were Kelly and Ryan, Irish comedians; Hallen and Hart, in society sketches; the singing Maxwells, Ella Wesner, Herbert Cawley, Edwin Joyce, change artist; Emma Rice, character vocalist, and Kamochi Oxley, juggler.

Gregory's Dime Museum: Retains the Baby Venus. New attractions are: Madame Carver, the mammoth woman, and General Carver, her son, the miniature man.

Items: Frank Sanger, proprietor of Bunch of Keys, was in town during the week. Mr. Barney, in advance Wages of Sin, is also in the city.—Pope's Theatre is rapidly approaching completion. The theatre proper has been finished several weeks.—The Elks' lodge room has been completely renovated and the first meeting will be held on it 28th.—Joseph D. Lucas, one of our wealthy citizens, has offered to build the Elks a building to their order, corner Eighth and Chestnut streets, to accommodate both the lodge and club, the building to be finished Sept. 1, 1885.—Liberati, the Italian cornet virtuoso, appeared at the Exposition Friday for the first time. The crowd was immense. He remains here one week.

CHICAGO.

The first week of John McCullough's engagement at McVicker's Theatre was a profitable one from a financial point of view, although by no means as successful in this respect as on former visits. The artistic achievement has fallen far short of all former efforts; but this is due to the ill-health of Mr. McCullough. There can be no indelicacy or malicious intent when it is stated that the eminent actor is so very sick that every scene in Virginius is a painful duty and fatiguing exertion that only his indomitable will can carry through. Not only can his physical weakness be discerned at every stage of the performance, but serious lapses of memory occur that show his mental qualities are affected. We are told that the actor is fast regaining strength, and will soon recover his old-time vigor; but it is to be doubted whether the exacting roles he appears in can in any way tend to better his health. It seems rather the reverse would result, and a rest of a month or two be the best means to regain lost vitality. One of the press critics here, who sets himself up as the censor, not only of all things dramatic, but also of all other critics, has been engaged the past week in denouncing the reports of Mr. McCullough's illness, as wild imaginings of the actor's enemies, and using other equally absurd methods to smother the truth. We do not know that McCullough has such enemies; certainly none on the Chicago press; but to overlook his present shortcomings because of past excellence is an injustice to both the actor and his public. He must certainly know, as well as any one, his loss of strength, and the public who pay to see him, on account of an honestly won and well-deserved reputation, should not be deceived into the belief that he is giving as finished and artistic performances as of old. Virginius has been played all the week, and aside from the star's, the acting of the tragedy has been most praiseworthy. John A. Lane has the role of Appius Claudius, and plays it with excellent judgment. The most effective work was the Virginia of Viola Allen. It was throughout a charming picture of the Roman maiden, full of tenderness and reserve force, that showed the young actress to be possessed of rare talents for this line of work. Joseph Haworth renewed his success of past seasons as Icilius. This week the programme will consist of the Gladiator, Jack Cade, Richelieu and Brutus, a repertoire that will tax the strength of Mr. McCullough to the utmost. It should be stated that the actor improved his performance of Virginius greatly toward the end of the week. The last week is to be taken up with a revival of Julius Cæsar.

Barry and Fay's new play, All Crazy, drew paying houses to the Grand Opera House. Hugh Fay was too ill to appear after Tuesday night, and his part of Judge O'Grady was taken by W. H. Lytell. Barry, as the A. D. T. messenger, was successful in raising a laugh, but the part is beneath him. The rest of the co. were overpowered by the stupidity of the play, and I decline to hurt their feelings by mentioning any names. This week the Hanlons in their acrobatic comedy, Le Voyage en Suisse. Salsbury's Troubadours in Three of a Kind, 5th.

Campbell's White Slave had a profitable week at Hooley's Theatre. The co. is not above mediocrity, with the exception of two or three minor people who made more out of their small parts than the principals. This week the popular favorite, Maggie Mitchell, in Fanchon and Little Barefoot. Nat Goodwin, 5th, in Those Bells and Confusion.

There was no diminution in the popularity of Falka at Haverly's. The third week was fully up to the preceding ones in attendance. Thomas Keene in a spectacular representation of Richard III. 29th. Orpheus and Eurydice begins a return engagement, 5th.

The variety bill at the Olympic will be strengthened this week by the addition of Leopold and Bunnell and the De Bell Brothers. The business is large.

Rickaby's Pavements of Paris co. crowded the Academy of Music the past week. John A. Stevens, in his famous "chestnut," Unknown, will try the patience of Academy patrons this week, and the Romany Rye will show the difference between good and bad melodrama the week following.

W. J. Scanlan in The Irish Minstrel and Friend and Foe forced the Standard managers to put out the "Standing room only" sign every night last week. This week Hyde and Behman's Minstrels; Miner's Silver King co., 5th.

The People's Theatre, situated on State street, in the heart of a populous district, opened last Saturday night to a full house, with a variety troupe and R. L. Graham in Wanted—A Partner. The theatre is to be managed by Joseph Bayliss on the same plan as the Criterion.

The Chicago Theatre had a pleasing variety bill last week. Owing to the failure of the District co. to materialize, Manager Sheiby had to provide something in a hurry. This week the Boston Opera co. appear in Cinderella.

The Criterion had a prosperous week with Adams' Humpty Dumpty co. This week, Newton Gotthold in Mizzie. Greiner's Garden and Lyceum continue to attract crowds with excellent programmes. Ida Siddons' troupe reappear at the theatre this week, and the Gordon Opera co. in Fatinitza.

Items: Manager Hooley has been sick and confined to his house for three weeks past. It was thought at one time that pneumonia had set in, but he is now happily recovering.—Joseph Brooks was in town last week to witness McCullough's opening. He expressed himself as satisfied with the prospect.—Manager Hamlin is chuckling over the success of a new telephone patent in which he is interested.—John Rickaby was surprised and also very much disgusted Saturday night, when a deputy sheriff stepped on the Academy stage and attached the scenery of Pavements of Paris, to satisfy a claim of $225 in favor of R. M. Washburn, of the Burlington Opera House, for breach of contract. He had booked the Pavements for the 11th, 12th and 13th, but the co. failed to arrive. Mr. Rickaby offered to put in some other attraction, but Washburn declined and got out an attachment for three nights' rent. The money was paid under protest. Rickaby intends to bring suit for its recovery.—A new drop, by Walter Burridge, is to be unveiled at the Grand on Monday night.—The Katie Putnam co., which has just started out from Chicago, includes Katie Putnam, Carrie Radcliffe, Mabel Amber, Mrs. Mary Putnam, W. H. Murdock, H. B. Emery, James A. Devlin, Frank Bosworth, Frank Barlow and D. H. Fitzpatrick.

BALTIMORE.

Holliday Street Theatre (J. W. Albaugh, manager): Frank Mayo's new play, Nordeck, was really the first dramatic event of the season, and was received in the most hearty and cordial way. The play is one of the strongest seen here for some time. The plot is easily followed and naturally worked out, the language simple and beautiful, and the climaxes reached without unusual effort. It is a story of more than ordinary interest, and full of powerful dramatic situations. The part of Waldemar fits Frank Mayo like a glove, and is one that admits of the display of a great variety of emotions. His acting is characterized by rare good judgment, and is entirely devoid of anything like rant; he is always cool and impassive, never forgetting the role he is assuming. Rachel McAuley is weak as the Countess Wanda, and Harry Thompson fails signally as Prince Leo. Henrietta Vaders, in the trying role of Princess *Zulinski*, gives as strong a piece of genuine dramatic work as we remember to have seen recently, and J. H. Taylor deserves praise for his clever assumption of the irascible but honest old Witold. The rest of the cast was unusually efficient, and the costumes and scenery quite handsome. On Monday night, Bartley Campbell's Siberia opened to a good house. Next week, Hearts of Oak.

Ford's Opera House (J. T. Ford, proprietor): The abdominal drama of The Two Johns drew good houses all during last week and sent the audiences in good humor, a fact due almost entirely to the efforts of the two stars, John Stewart and John Hart, for the co. was very weak. Arthur Rehan's 7-20-8 co. began a week's engagement on Monday night, opening to a good-sized house. Next, A Parlor Match.

Monumental Theatre (J. L. Kernan, manager): Francesca Redding, in her new play, Maggie Landing, proved herself an actress of much more than ordinary ability. She sings nicely, dances gracefully, and has some emotional power. The play is the usual comedy-drama, but has the merit of being clean. Alf McDowell was very funny as Ase Beck, and the supporting co. was good. This week, Murphy and Mack's Comedy Four comb. is billed, and among the names mentioned are: Sam Devere, comedian; the Jackleys, acrobats; the Jeromes, in sketches; Pete Shaw, female impersonator; Diamond and Mason, musical team; Wesley Brothers, song-and-dance men; Frank Lewis, motto singer; Lenton, juggler; Annie Boyd, serio-comique, and the Comedy Four. Next week, Leavitt's Rentz-Santley co.

Front Street Theatre (Daniel A. Kelly, manager): Stephens and Gray's Dramatic and Specialty comb. opened on Monday night to a packed house. W. T. Stephens and Minnie Oscar Gray, supported by their dogs and a fair co., appeared in the sensational drama, Saved From the Storm, and in the olio preceding the drama were: Weston and Hanson, musical sketchers; Daisy Norwood, vocalist, and the Zenoes, acrobats. Next week, Daly Vacation co.

Items: S. W. Fort has returned from his Summer trip looking well. The Academy of Music opens 5th with The Rajah, and W. W. Randall was in town last week looking after the interests of the Madison Square co.—The Baltimore Oratorio Society will begin rehearsals 6th and have announced a performance of Gade's Crusaders Dec. 11 and 12.—It is understood that Janauschek will appear for the benefit of the Journalist Club Dec. 24.—Herzog's Dime Museum had a very satisfactory week of it last week. Mrs. General Tom Thumb's co. was the attraction, and will remain another week.

SAN FRANCISCO.

SEPT. 22.

The Wallack co. at the Baldwin Theatre have become very popular. Last week the house was crowded nightly to witness the production of Moths, one of Ouida's strongest works. To-night, Young Mrs. Winthrop will be produced and continue until Sept. 25, when Diplomacy, with a great cast and new scenery, will take its place. On Sept. 29, in answer to many requests Moths will be reproduced for three nights only. Manager Hayman has secured the California Theatre, and takes possession on Jan. 1. The many attractions secured for the Baldwin will be transferred to the California. While I am sorry to see misfortune pursue Fred Bert, the present manager, I am glad to see the dear old California fall into such good hands, and wish it every prosperity. Manager Bert will still continue to manage the Gravel, and Around the World in Eighty Days will shortly be produced, to be followed by either an extended engagement of W. E. Sheridan in a round of legitimate characters, or the first American production of Nana Sahib, a French spectacular play that Manager Bert holds the American copyright of.

At the California Theatre to-night the Giannini Italian Opera co. commence a season of two weeks, the profits of which will be used to transport this excellent co. East. Lucia di Lammermoor will be the opening opera.

Fay Templeton and her opera co. are playing to good business at the Bush Street Theatre. This week Olivette will be the attraction. La Belle Coquette will receive its first production here in the near future.

Emerson's Minstrels at the Standard Theatre still keep the ball a-rolling. The co. consists of some twenty-six artists. This week a new programme is given, and many new things introduced, notably among them San Francisco Police Drill, The Arrival of Patti and Zulu Wurst.

Items: The funeral of W. C. Lawrence took place on the 13th inst. under the auspices of San Francisco Lodge No. 3, B. P. O. E., of which the deceased was a member.—The Sea of Ice is the latest attraction at the Oakland Tivoli.—Harry Edwards, one of the founders of the Bohemian Club, was the recipient of a testimonial breakfast from its present members on the 13th inst.—The Carleton Opera co. will follow Fay Templeton at the Bush Street Theatre.—Rose Eytinge and co. come to the Baldwin in December.—The Royal Middy is the present attraction at the Tivoli.—The Grismer-Davies comb. played during fair week in Sacramento, at the Metropolitan Theatre, to good business. Robert Fraser arrives to-day in the interest of the Madison Square co.—James M. Ward, with his clever little wife, Carrie, as his principal support, did a good week's business at Sacramento last week.—Kate Castleton seems to have been unfortunate in her selection of a co. Changes having been made frequently since their departure. The latest change is that Frank Celburt takes Owen Dale's place.—Lulu Hurst, the Georgia wonder, who came here under engagement to Manager Hayman, gave three performances at the Metropolitan Temple which were well attended, and now a rival puts in an appearance, by the name of Hattie Woods, a dime museum beauty, who claims herself as a superior to Miss Hurst and will give an exhibition of her powers to-night at the Metropolitan Temple.—Carrie Godfrey, Marcus Mayer and Mr. Evans, the latter treasurer of Cole's Circus, went East on Sept. 20. Lawrence Barrett played to a big house in San Jose on Sept. 13. W. E. Sheridan and co. did a big week's business in Los Angeles.

PHILADELPHIA.

It is not too great praise to say that the performances given by Daly's co. at the Opera House during the past two weeks have never been surpassed in collective artistic excellence. Needles and Pins, She Would and She Wouldn't and 7-20-8 were received with more than a hearty welcome, and the fortnight's receipts were not much less than $15,000. Both Daly and his co. have been lauded to the topmost heaven by every critic in our city. It was worth making a partial failure abroad, and failing to stir British phlegm, to get so warm a welcome in their native land. To-night, 29th, Eric Bayley's Comedy co. open in Impulse, and Florence Gerard will be seen for the first time since the Confusion engagement of last season. Impulse, like all Mr. Stephenson's works, is an adaptation from the French, and having had a run of over 250 nights at the St. James in London, its immediate success is counted on here. The cast is as follows:

Charles Crichton	Eric Bayley
Mrs. Beresford	Florence Gerard
Mrs. Macdonald	Carrie Turner
Miss Birkett	Hattie Tilson
Sir Henry Auckland	Roland Buckstone
Colonel Macdonald	Reginald Martin
Victor de Riel	Edward Henley
Graham	Cyril Maude
Parker	Sydney Fenwick
Waiter	P. Cunningham

With the exception of Florence Gerard and Carrie Turner the various members of the co. are comparatively unknown to Philadelphians. Janauschek will appear Oct. 6 in My Life.

What a moral play is Separation! Bartley Campbell, in "arranging" this play, is deserving of credit, if for no other reason than in being able to spread such a little matter over five acts. It is certainly the best I have yet seen of the author's Boucicaultisms, and as acted by the Square co. gave general satisfaction. Sara Jewett and Nellie Howard may be said to have taken the cream, but the other artists in the cast were but a degree less successful. Much of the scenery was handsome, and the Walnut management did all in their power to secure a perfect ensemble. This week and the fortnight following opera will reign. Strauss' Night in Venice, with Duff's Opera co. as interpreters, will be the first production. The cast of A Night in Venice does not contain the names of any who have achieved great reputation in the comic opera line, nor do I recognize the presence of a wealth of musical talent. Still, if the performances are good, good houses will prevail; if poor work is offered, the three weeks will be full of mourning.

At the Chestnut Street Theatre, Pop opened the week to a good house, but there was a decided falling off as the week progressed. It would seem that "funny business" and horse-play were going out of public favor in the large cities. Mackay is very funny, and Ida Mulle is much better in many respects than Castleton; but for all that these variety frames will do better by sticking to the provinces. And just here let me add that we in Philadelphia are not provincials in that or any other sense.

The current programme of the Chestnut announces Joseph Murphy in Kerry Gow. As Murphy is the only really good exponent of Irish humor seen since the demise of Barney Williams, he is always sure of a big engagement. Heretofore his annual appearance in Philadelphia has been made at the Walnut, but the "Fenians" prevented this season. Next week, May Blossom will be transferred from New York with the original cast.

At the Arch, Thorne's Black Flag did a fair business. The present attraction is Skipped by the Light of the Moon, in which Harrison and Gourlay display their peculiar absurdities. Bluebeard will follow 6th.

At Haverly's The Seamstress closed its season with the past week, and to-night (29th) Falka makes a reappearance and inaugurates the present season. It will be produced on an enlarged scale and with new and magnificent scenery. Frank Wilson, Hubert Wilkie and Bertha Ricci will resume the roles in which they appeared last season. The most important changes in the cast will be the appearance of Rosalba Beecher as Edwige and Jay Taylor as Tancred. Falka will run as long, no doubt, as the public choose to fill the house.

Outside of the Opera House, the National has lost less and made more money than any other theatre in the city thus far during the season of 1884-85. Popular prices is the secret of Manager Kelly's success. With these he can take an attraction which has played to high money at the fashionable houses and crowd the National from pit to heaven. Oliver Doud Byron is the Hero of this week's bill, and will doubtless fill the house at each of the nine performances. Rich and Harris' Nobody's Claim, 6th.

The intelligent compositor last week converted me to the declaration that the Arch Street Opera House would remain closed during the present season. It should have read week instead of season. Lillie Hinton opens to-night (Monday) in Won at Last. She will be supported by what is advertised as a "powerful co." Edward Harrigan will appear in Cranford 6th.

The New Central presents Tony Pastor's co. in a clever olio. Cawthorn has made hits with The Coachman's Bride and A Trip Abroad. Last week the house was crowded at every performance. The same programme is retained for another week, and will continue to attract lovers of hearty laughter.

Items: The Blaine reception was a wet blanket to the theatres, and now Logan proposes an [illegible] visit—a change of bill at every theatre to-night.—The Electrical Exhibition monopolizes many of our theatre-goers.—Italy's co. left for New York on Sunday morning. Judging from various interviews, all the members are in love with Philadelphia and Italy. They expect to be fed with a Wooden Spoon for the next three months.—Henry Hoyt has painted a new and grand scene for Falka which is a marvel of beauty.—Henderson [illegible] was frequently referred to [illegible].—Lotta appears here 13th.—La Charbonniere will have its first presentation at the Chestnut Street Theatre 20th. Mrs. D. P. Bowers and Louis Day will appear.—The advance sale of seats for Falka shows that the first week at least will be remarkably prosperous.—W. H. Fitzgerald, who appears in A Night in Venice at the Walnut, has, it is said, taken unto himself another wife. She is a member of the same co.—Harry Hawk thinks his Minnesota real estate investment is not likely to be struck by a cyclone, and that Minneapolis Property is a better title than Mountain Pink.—Manager Gorman, of the Arch Street Opera House, wears a blue ribbon this season.—Zimmerman and Nixon have several weeks of the Academy season and will produce Sieba, Excelsior and a round of English opera.

Later: Impulse, at the Opera House, was received by an audience of not unusual size. Both play and co. met with a cordial reception. I reserve further notice until next week, but it is safe to add that Florence Gerard won the most substantial honors of the evening. The piece has nothing in its make-up to warrant the bold great critic in predicting anything like a protracted run for it in this country. Nothing but absolutely clever acting and a handsome setting saves it from oblivion.

A Night in Venice at the Walnut may be set down as a double failure. The opera (both libretto and score) is far below the dead level of mediocrity, and the co. do not loom far above the horizon. Klein and Shanley are the only ones deserving of notice for the first night's work; however, as the week progresses, improvement may be marked. The opera was handsomely mounted, and the orchestral work left little room for criticism.

Falka was revived at Haverly's to an immense house.

At the Arch, Harrison and Gourlay had an audience rather more noisy than numerous.

The National was filled by patrons of the "Byronic" drama. Madame Byron did most of the acting.

Joseph Murphy, in his conception of Dan O'Hara, met with a hearty welcome at the Chestnut.

ALABAMA.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): The Barlow-Wilson Minstrels Sept. 25 to a large house. Among the old favorites we recognized Milt Barlow, George Wilson, Hughey Dougherty, E. M. Hall and Harry McKisson. They kept the audience in a continuous uproar. We were pleased to see that the co. is still under the management of the popular H. J. Clapham.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): W. E. Sheridan played 15th, 16th and 17th in King Lear, Louis XI. and Merchant of Venice. This is the first tragedy we have had since the opening of the house, and the engagement was well patronized. Mr. Sheridan was ably assisted by Louise Davenport.

Items: William Nannery, one of the proprietors of the Oakland Tivoli, is managing the Sheridan comb. In Los Angeles, 23d, Mr. Sheridan will be tendered a complimentary benefit by the G. A. R.—Kate Castleton, 5th and 6th.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Barney McAuley drew fair audiences week of Sept. 22, but the houses would have been larger had there not been such a strong counter-attraction. Foremost in the support is Jessie West, who did well as Clip, the child of the street, in Uncle Dan'l. Her songs were enthusiastically applauded. Sol Smith Russell will put the patrons in the best of humor with his funny work present week. Mr. Russell had a date at this house a year ago, but was unable to fill it through a death in his family. Denman Thompson, 6th, week; Fanny Davenport, 13th.

Academy of Music (McFadden Brothers, managers): La Fille du Tambour-Major and The Merry War were given by Carleton's English Opera co. last week, and a very attractive bill it proved to be, as the house was well-filled every night. Nothing seems to have been spared to make this co. as near perfect as possible. The costumes are rich and the operas put on in first-class style. Dora Wiley sang the roles of Stella and Violetta with ease and accuracy. Mrs. Jessie Bartlett-Davis, the leading contralto, as Griolet and Else, finely rendered her roles. She was the recipient of many encores and floral tributes. W. T. Carleton's rich, powerful baritone was heard to great advantage in his roles of Captain Robert and General Spinola. Clara Wisdom, with her pretty face and fine form, made a model Captain of the Guard in The Merry War. Richard Golden was splendid as the Duc Della Volta, in The Drum-Major's Daughter, and made an instantaneous hit. Ben Headler, Alonzo Hatch, Henry Rattenberry, W. H. Clark, Frank Dowd and Gustave Adolphi all sustained their roles with excellency, particularly Mr. Clark, who has a basso voice of great power. The chorus, though small, looked neat and showed careful training. The co. will give Fra Diavolo for three nights of present week and then will proceed on its way westward. Alfa Norman will make her first appearance during the engagement as Zerlina.

Items: Marcus Mayer, Henry Irving's advance agent, has been here looking over the field for the appearance of his star some time in January or February.—Annie Hindle, the male impersonator, has left Coliseum Hall, and is now at the Palace.—Charles Cook, who has been out in the Mormon country with N. C. Forrester's co., has returned, and reports some varied experiences. He says their baggage was held for debt several times, but they finally struck paying business.—Rafael Joseffy did not give his concert Sept. 26 and 27 as expected. It has been postponed until 4th and 10th.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): M. B. Curtis made his appearance Sept. 24, before an excellent house. The play Spot Cash which passed through the hands of several revisers before its first production, is far from being as good as that of which it pretends to be a sequel. A few funny situations here and there break the monotony of an uninteresting story so told that we are at first puzzled and at the end mystified as to its meaning. Curtis, as Sammy, was the same good-natured Hebrew as of yore, and as funny as his part would allow. Mrs. Curtis (Albina De Mer) tried exceedingly hard to work in some Camille business, but the audience couldn't see the point. The others, including Sullivan and Rehm were fair. About the worst thing I've seen in some time was Gunter's D. A. M., played for two nights, beginning 26th. How Charlie Burton expects to capture the shekels with such rot passes my comprehension. Frank Mordaunt is tacked on to a part which fits him about as a horse-blanket would a poodle dog. The piece must have been bad enough in New York, but when I inform you that the grand ballet consisted of one forlorn, well-shaped, mosquito-netted female, further comparison is unnecessary. Bob Birch Minstrels 3d; Hazel Kirke 4th.

New Haven Opera House (Horace Wall, manager): Arthur Rehan's co. played 7-20-8 to very fair business Sept. 25th. This charming comedy was rendered with an excellence, vigor and sparkle, refreshing to those who are accustomed to witness the usual humdrum interpretations of "tired" actors. Virginia Brooks Dreher pleased everyone with her freshness and vivacity. Clara F. Marder as Mrs. Bargiss, well known by a previous lengthened engagement here, was cordially welcomed as were Hutto and Zertram, who made hits in their respective roles. "Standing room only" was the answer to applicants for seats the night of Sept. 27, on which Emmet presented his new play, The Strange Marriage of Fritz. The plot is made up of two elements. The first is the well-worn story of winning one's wife after marriage. The second the melodramatic, villainous landlord who will raise a fellow from poverty in consideration of which he demands the aforesaid fellow's sweetheart in marriage. The play possesses merit, but is weak, in that the auditor is left to infer the relation of events which dialogue ought to make plain. The climax which occurs at the end is absurd. A great opportunity is lost, for it makes the piece appear as a frock-coat would with the tails cut off. When the piece is revised this should receive attention. Emmet was good nature personified, and never a more lovable Fritz. His support could have been better. Silver King 3d and 4th; Lotta 6th; Banker's Daughter 8th.

Bunnell's Museum: Opened 22d, under very auspicious circumstances. The audiences have been large, and the entertainment well worth the price of admission. The most interesting exhibition was that of a wonderful piece of mechanical work owned and interestingly described by Miss Myrtle Kingsland. A change of programme is made each week.

Item: Emmet's contract with Manager Wall called for an orchestra of fourteen pieces, which the former agreed to furnish. On the strength of this Mr. Wall made this announcement a feature of his advertisement. Imagine his chagrin and the audience's disappointment when only one-half of that number put in an appearance. Such breaches of contract may effect no immediate harm to the eminent management, but they do affect the public's confidence in a local manager's announcements.—Arthur Rehan tells me he finds things pretty quiet in the provinces.—Frank Hard is doing excellent work for Curtis.—C. R. Palmer is in town every day. He informs me that he will shortly open his American theatre.—I had a short confab with Manager Charles Barton, Saturday.—There is a current rumor that Hanbury and Overton do not agree on the make-up of their Wages of Sin co. It is said Annie Baldwin is the subject of their difference.

DANBURY.

Opera House (C. L. Taylor, manager): Leavitt's Specialty co. appeared Sept. 27 to good business, giving satisfaction. Wilbur Opera co. in Iolanthe 26th, and Olivette 27th pleased fair houses. Both operas well rendered. The cast included Susie Kirwin, George Kunkel, Annie Somerville, James E. Conly, J. F. Band and others, all of whom were fine. The new drop was used for the first time Friday night. The curtain is from the brush of George W. Dayton, of New York, who informs me that it represents no particular place, but is a reminiscence of Italian landscape.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): M.B. Leavitt's Specialty co. Sept. 24, to fair of business, considering the counter-attractions—street parade and banner raising. Without any exception, they gave the finest entertainment of its class ever seen in this house. Frank Bush carried away the honors.

NORWALK.

Opera House, (F. W. Mitchell, manager): Rehan's 7-20-8 Sept. 27, to good house. The co. is good and gave satisfaction.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, manager): Rehan's comb. gave a fine performance of 7-20-8 to a large house Sept. 23. Mr. Romney's New York Star co. 25th; Midnight Marriage co. 26th; Oliver Doud Byron comb. 27th.

HARTFORD.

Roberts' Opera House, (W. H. Roberts, manager): A small house attended the performance of D. A. M., Sept. 25. The play did not meet the expectations of the audience. Frank Mordaunt was good as G. Blackstone Perkins, but the piece is hardly suited to him. A good sized audience greeted M. B. Curtis in his new comedy, Spot Cash. It does not compare favorably with Sam'l of Posen. Still, it is very ludicrous and keeps the audience in a happy mood. Mr. Curtis as Sam'l was a success, and Miss De Mer as a French Opera Singer is very good. Rest of co. very acceptable.

American Theatre (LeClair and Ferguson, managers): Business has been fair the past week. The following new people opened Sept. 22: Gibson and Ryan, Lizzie Davis, Foster and Hughes, Alice Keating, Roach and Castleton.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A fair-sized audience witnessed Rehan's fine co. in 7-20-8, Sept. 22.

Delevan and Co.'s Pavilion entertainment closed a successful Summer season Sept. 27. Matinee and evening 8,000 people visited the show.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Chanfrau, in Kit, Sept. 26, to fair business. This was Mr. Chanfrau's first appearance here, and both he and his support received enthusiastic and well-merited applause. Crossen's Banker's Daughter, 5th.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): George C. Miln Dramatic co. appeared to large house 15th, in Macbeth, and crowded house 16th, producing Damon and Pythias. Mr. Miln is a brother-in-law of J. J. Shotwell, of this city.

Coliseum Theatre (W. H. Davenport, manager): Billy and Lizzie Hanly, Nellie Dale, Minnie La Mont, Hugh and Jennie Barton, the Shepards, Della Wall, Lottie Lennox, Hugh McNanney. Bartons, to Grand Forks; Shepards, to Devil's Lake. Arrivals: Fannie Mae, Hall and Williams.

Store Theatre (Al. Hass and Co., managers): Delle Forge and Minnie Lewis, Moloney and Grey, Dan Coney, Carrie Leno, Tom Sevard, Kittie Taylor, Gray and Levanion, Blanch Granger, Jerry Crow. Owl Theatre has combined with Store Theatre.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (Rapley and Kinsley, managers): Peck's Bad Boy, last week, to only fair houses. This week, Frank Mayo in Nordeck and Davy Crockett. Siberia, 6th.

Ford's Opera House (John T. Ford, manager): Ford's Opera co., with Zelda Seguin, presented The Orange Girl and The Bohemian Girl to moderate business. Zelda Seguin was warmly welcomed and sang splendidly. The co., reinforced by Henry and James Peakes, appeared at its best in The Bohemian Girl. Lulu Evans essayed Arline for the first time, Friday night, and made a very pleasing impression. She is young, pretty and has a sweet, well-trained voice. The Two Johns this week; 7-20-8 next week.

Theatre Comique (T. E. Snelbaker, manager): The Mascotte this week. Alice Oates as Bettina, Crypti Palmoni, last season with Fred. Warde, as Rocco.

Items: The Harris Juvenile Opera co. in Mascotte, Pinafore and Olivette at the Dime Museum this week.—Mrs. D. P. Bowers left for New York last Monday.—Daisy Hodkinson, a young, pretty and talented amateur of this city, has joined the Madison Square "young girls." I think she will succeed.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The only attraction this week was Lizzie May Ulmer, in Dad's Girl, Sept. 26, 27, and matinee. Fair business. The performance that was to have been given 24th, by Miss Hussey, is indefinitely postponed on account of a death in the family of Mr. Readick, her support. Bertha Welby comes 3d and 4th. Through the courtesy of Miss Welby, Leonora Gordon Hussey will play Lady Clare, night of 4th, supported by Miss Welby's co. Grau's Opera co., 6th, 7th.

Items: E. W. Fisher, the efficient and popular bill-poster, will attend to his duties with renewed vigor this season. He has entirely recovered from a protracted illness.

Arena: John B. Doris' Circus is billed for 14th. Two of the advance cars have arrived.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Barlow-Wilson's Minstrels opened the season Sept. 24 to a splendid house. Reserved seat sale was great. Lillie Clay's Adamless Eden co. appeared 26th to good house. Same night that all the lodges met. Strange, wasn't it.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Sept. 22, Barlow-Wilson and co. returned and played to good matinee and poor night. Lizzie May Ulmer, in Dad's Girl, good house, 25th. Audience well pleased. The play is undoubtedly "catchy." Miss Ulmer has won the hearts of the people. Tony Denier's Humpty Dumpty, 2d. Grau's Opera co. 3d and 4th. Bertha Welby, 7th and 8th.

Items: Manager Cohen left, Sept. 25, for Atlanta, to meet Manager Tannenbaum. They will go to Louisville to attend the initial performance of a new play they have in charge.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): C.B. Bishop in the Widow Bedott, drew, as usual, large houses. Since he last appeared in Atlanta he has improved his play, adding several new scenes, and making it, if possible, more amusing. Grau's English Opera co., in The Queen's Lace Handkerchief, 1st, and at matinee, 2d; Le Petit Duc, 2d, Tony Denier, 4th and 6th; Lizzie Evans, 11th.

ILLINOIS.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Lambert and Richardson co. Sept. 22, week, in Banker's Daughter, Bachelors, Danites, Rosedale and Confusion. Medium audiences. Charles Richardson and William Lambert are comedians of considerable merit.

OTTAWA.

Opera House (F. A. Sherwood, manager): On Sept. 25 we had the White Slave, and 30th George H. Adams' Humpty Dumpty. Rose Eytinge and co. are booked for 4th. We are promised Joseph Jefferson for 11th.

INDIANA.

FORT WAYNE.

Academy of Music (C. B. Woodworth, manager): Owing to the fact that Flora Moore was born in this city a large crowd greeted her appearance in A Bunch of Keys, Sept. 22. Her acting did not fulfil the expectations of her admirers. Too much variety-hall dash. Her greatest defect is that she retains her early training on the variety stage. Hyde and Behman's Minstrels gave one of the best performances ever seen in the city, 26th. They can depend on a big house if they play here again. J. H. Wallick played in the Bandit King to a good house, 23d. Hoyt's Acme Comedy co., week of 29th.

GREENCASTLE.

A. R. Beattie, who has been the manager of the Opera House for the past few years, retires 1st. The House has been leased for a year by Dr. Charles F. Scott, of the Grand Central Hotel, and Harry Moberly, of the I. and St. L. Railroad. A new floor will be put in at once and the house be used as a skating rink when not wanted by travelling cos.

FRANKFORT.

Coulter Opera House (T. J. Smith, manager): Belle Moore in Mountain Pink came 23d to a fair house, giving a fine show. Souvenirs in the shape of words and music of A Mountain Pink were given to the ladies in the reserved seats.

"O dear!" While here Manager Gregg of the Mountain Pink co. was involved in a difficulty. Mr. Gregg issued three comps. for baggage, which were given to one of them with the understanding that he should supply the other two. Instead, he sold two. Manager Gregg heard of this and told the purchaser not to buy them, as they would not be accepted. The purchaser paid no attention to this and bought them, but when they were presented at the door they were refused recognition. Mr. Gregg tore up the comps. and was arrested twice therefor. Manager Smith went Mr. Gregg's bonds. At this writing there has not been a settlement.

TERRE HAUTE.

Naylor's Opera (Wilson Naylor, manager): Mlle. Rhea presented Yvonne, Sept. 25, to fair business. The support was very good and the performance was deserving of much better attendance.

Item: Naylor, who is managing his Opera House for Brooks and Dickson, lessees, is very courteous toward the press, and quite a contrast to the late manager.

RICHMOND.

Phillips Opera House (Dobbins Brothers, managers): J. P. W. Minstrels gave a very indifferent show Sept. 23 to a crowded house. Romany Rye, 29th.

Item: The entrance to the Grand Opera House is being changed so as to give the Post-office more room. Mrs. Katherine Grey, the elocutionist, is filling time rapidly.

EVANSVILLE.

The Apollo (John Albecker, manager): The N. S. Wood comb. in Jack Sheppard has been drawing large audiences throughout the week ending Sept. 28. Performance good. The co. remains here one week longer. Jack Harkaway will be produced.

MUNCIE.

Wysor's Opera House (H. R. Wysor, manager): Wallick's Bandit co., Sept. 27, to good house notwithstanding very bad weather. The changes in the play since last season were recognized with pleasure by the audience, and frequent applause attested their appreciation.

VINCENNES.

Green's Opera House (Frank Green, manager): The Arne Walker Two Orphans co., played to miserably poor business Sept. 25, 26 and 27. The closing night Joshua Whitcomb was presented. Miss Walker herself is quite a pleasing little actress, but the least said of the support the better.

Item: Manager Green has added new scenic effects and stage property to the House, besides greatly improving its outward appearance.

IOWA.

KEOKUK.

Keokuk Opera House (Harrison Tucker, lessee and manager): Hewett's Musettes Sept. 18 to fair business. They had been faring poorly since opening of the season, and stopped here to wait for cooler weather. The co. has been materially changed, and will take the road soon, constituted as follows: Frank and Eva Hewett, Paul Gem, H. A. Carlysle, Minnie Gem, Annie Nelson and Lottie Medley with Sam Morris in advance. Draper's Uncle Tom co. played matinee and night performance 23d to light business, owing to hard rain, which continued all day and night. Gardner's Devil's Auction Sept. 26 and 27 to good business. Louis Aldrich opens regular business 2d—his first appearance here. Boucicault also appears before a Keokuk audience for the first time 10th; Gus Williams 14th; Joseph Jefferson 16th; R. E. Graham 18th; Watson's Wrinkles 28th; Maggie Mitchell Nov. 1; Hanlons 11th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Mattie Vickers and co. presented Jacquine to a large audience Sept. 22. Miss Vickers has steadily won her way into the good graces of our theatregoers, and is now always sure of a full house. She is badly in need of a new play, the few merits her present one possesses having been worn threadbare. Her support is quite fair and the performance throughout smooth and pleasing. Mr. Rogers' personations are growing somewhat stale, but still afford amusement to many. Mat L. Berry, Miss Vickers' genial and energetic manager, reports business thus far this season as all that could be desired.

DUBUQUE.

Opera House (Duncan and Waller, managers): Happy Cal Wagner and a very superb minstrel co. appeared Sept. 25 to good business, taking into consideration that a torchlight parade occurred the same evening. Cal is to be complimented for good specialties, new gags and an excellent quartette. Louis Aldrich's My Partner co. is the next attraction, 29th. Dion Boucicault comes 7th. Colonel Woods from Chicago with his Museum co. 13th to 18th; Mattie Vickers, 22d.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Dickson's Sketch Club appeared Sept. 19, in Editha's Burglar and Combustion to a fair house. Della Fox won much praise in Editha. Happy Cal Wagner's Minstrels entertained a large house with their ballads, sable jests and plantation fun Sept. 26.

Items: The Devil's Auction has changed date from Sept. 27 to Jan. 12 and 13.—Why does Cal Wagner resemble the vehicle suggested by his name? Because he can draw the *ton* of Cedar Rapids.—Professor Lee, the pianist at Green's, and ex-assistant manager D. I. Schneider opened at Des Moines with The Great Republic. They keep this historical drama on the road this season.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Sept. 24, a large and enthusiastic audience, comprising the cream of Des Moines dramatic patrons, attended Denman Thompson's performance of Josh Whitcomb. The applause was liberal. Mr. Thompson was twice called before the curtain. Miss Murill as Tot was very acceptable, as was also the entire co.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Barney McAuley co. Sept. 20, in The Jerseyman, to fair business. Denman Thompson was greeted Sept. 23d by a large audience. Thompson as Joshua Whitcomb, the Yankee farmer, is as quaint and amusing as ever. His support is excellent. Edith Murilla as Tot, the pretty Street-Sweeper, was charming.

Arena: One of the largest gatherings ever seen in this city attended Barnum's Circus 25th. The country for miles around contributed. It is said, about 20,000 people attended.

KANSAS.

ABILENE.

Opera House (H. Bonebrake, manager): The season was formally opened Sept. 17, Constance Stanley, supported by the Edwin Clifford Dramatic co., appearing in The Planter's Wife, followed by Peril, Ingomar, and the Galley Slave. The plays were finely mounted, and the co. was very satisfactory. Ingomar was put on in elegant style, but the star was too weak to portray the character of the Greek maiden. The acting of Frank Haven won for him great applause. The business throughout the engagement was large, the receipts aggregating about $[illegible] for the performance Thursday night.

Items: The Opera House has been repainted, and is very pretty.—Miss Stanley is a very clever vocalist, your correspondent having had the pleasure of hearing her sing at the Hotel.—Manager Clifford is suffering from rheumatism, and walks quite lame when off the stage.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Although there was nothing new in the programme presented, the large audience that Haywood's Minstrels drew Sept. 15, were very well pleased. Abbie Carrington 2d; Fred Warde, 14th, 15th; Sol Smith Russell, 21st; Draper's U. T. C. 25th.

TOPEKA.

The Carleton Opera co. closed a three day engagement at Crawford's Opera House Saturday evening. In the Ranks was presented this week, Monday and Tuesday, at the Grand Opera House. Was well patronized and gave general satisfaction. Brown's Jollities are billed to appear at the Grand 27th and 29th in Electrical Doll.

Arena: The Barnum and London Circus and Menagerie are advertised for 2d.

WICHITA.

Turner's Opera House (George Kramer, manager): Lillian Brown's Jollities appeared before fair audience Sept. 20 and 22, in the Electrical Doll. The co. is not remarkable as to numbers, but gives a very pleasing entertainment. Waite's Comedy co., 29th, for a week.

Items: Robert A. Neil's Comedy co. appear at the Rink during Fair week, opening Sept. 2[illegible].—The new chairs have been placed in Turner's and redound to Ex-Manager Ash's credit. A raised floor is now all that is needed to place the house in good shape.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Two large and appreciative audiences attended the production of A Midnight Marriage, Sept. 24 and 25. William Redmund and Mrs. Thomas Barry should certainly feel flattered over the success of their engagement. The co. is not remarkable for strength, and the bulk of the performance was with the stars, whose artistic work fairly deserved the success awarded.

Comings: The town is flooded with Jumbo Davis' printing.—The Boston Theatre co. did a big business at Lewiston (State Fair) this week with The Silver King.—Stockbridge's first day's sale for his course amounted to over $1,000.—The Ideals are booked for three performances next month.—The Redmund-Barry co. played to critical audiences.—The ventilation of our theatre is vile.—[illegible] in the new scenery.—Professor Grimmer has a fine orchestra this season.

BANGOR.

Opera House (Frank A. Owen, manager): William Stafford played Othello, Sept. 22 and Ingomar, 23d to small houses. Mr. Stafford is conscientious in his acting, but lacks the voice and power which the part of Othello requires. Evelyn Foster's portrayal of Desdemona was very natural and pleasing. Ingomar was rather an improvement on the first night. Mr. Stafford in the title role and Miss Foster as Parthenia did some very good acting. The support was below the standard. Jumbo Davis, 27th, to packed house. The band paraded at noon. The diamonds were viewed by large crowds.

AUGUSTA.

Granite Hall (Charles E. Morton, manager): The Stafford-Foster co. played Hamlet Sept. 18 to large and fashionable audience. This co. is one of the best that has appeared here in a long time.

Items: All cos. that have played here this season so far have had good houses. The Legislature meets this Winter and will help out theatrical business very much.

MASSACHUSETTS.

LOWELL.

Music Hall (Simons and Emery, lessees): Nobody's Claim, Sept. 22 and 23, to good business. A Republican torchlight parade was too much for the Howard Athenaeum co., Sept. 25, and they had but an average house. Paul Hamilton, of Hamilton and Keller, is a Lowell boy and received an ovation. Crossen's Banker's Daughter drew a large audience, Sept. 27. Lights o' London, 1st and 2d; Carrie Swain, 4th, 5th and 6th.

Huntington Hall (John F. Cosgrove, manager): The prices were raised for J. K. Emmet's engagement, Sept. 23, and there was a large array of empty seats. The Wages of Sin was well received Sept. 25, Spot Cash, 4th.

Item: Mr. Romney's Star co. and the Nobody's Claim comb. were photographed by Kimball last week. This charming studio seems to be the meeting place for all the theatrical people in town, and some of my pleasant hours have been spent there.

FALL RIVER.

Academy of Music (George Hackett, manager): Attractions good, but business only fair. Hanbury and Overton's Excellent co. in The Wages of Sin, Sept. 22, to fair business. Roland Reed, 23d and 24th, played to fair audiences in Cheek and Humbug. Minnie Maddern, 25th, in Caprice, was one of the best attractions of the kind we have had; but being new, small house. Storm-Beaten, 26th and 27th, opened to small and closed to good house. Coming: Hazel Kirke, 2d; Howard Athenaeum co., 4th; An Adamless Eden co., 10th; Lights o' London, 13th and 14th.

Humbug: Roland Reed produced Frederick Marsden's new comedy, Humbug, at the Academy, Sept. 24, for the first time, with the following cast:

Jack Luster	Roland Reed.
Ned Ramsey	S. S. Bloch.
Jackson Luster	Frederick Hight.
Albert Worth	Edwin B. Jack.
Dick Puddle	Oliver L. Jenkins.
Jacob Bartz	
Judge Shaw	Joseph Gobay.
Servant	Charles Patterson.
Mrs. Arminda Bertram Ponsby	Alice Hastings.
Nettie Shaw	Blanche Vaughan.
Mrs. Judge Shaw	Annie Mortimer.

Time—present; place—Elizabeth, N. J.—Bill Bartz, the son of a shoemaker, assumes the name of his former employer, Jackson Luster, a wealthy old Virginian of the blue-blood order, who deserted his wife and child years before and went to India, where he is supposed to be living. While masquerading as a Luster he meets Mrs. Arminda Bertram Ponsby, a rich widow, who prides herself upon her aristocratic relations, but whose maiden name was Maria Puddle, and whose late husband made a fortune in pork. The capital of young Luster is nine dollars and thirty-three cents and an unlimited supply of cheek, which, with the name, win the affections of the widow and draw the first act to a close. Act second opens in the drawing room of the Lusters, who have been married and are receiving the calls of their friends. These friends, who have known them in their younger days, cause the two masqueraders no end of trouble, as each tries to deceive the other. Old Bartz puts in an appearance, and with unguarded remarks makes the situation more absurd and the plot mixed. Act third takes places in the garden, where Luster overhears his wife paying her drunken brother, Dick Puddle, some money to keep silent, and he seizes the opportunity to get her check for some losses in stock speculation, and also learns her history. Act fourth shows his advantage to be of short duration as the right heir to the name puts in an appearance, closely followed by the elder Luster from India, not to mention Judge Shaw, who has an idea that the Jack Luster and Bill Bartz, who has been up in his court, are the same. But cheek, when confounded with overwhelming truth, must give way, and the pair realize that they are equally matched, and accept the situation. Albert Worth, the rightful heir to the name, is acknowledged by his father and takes Nettie Shaw for his wife much to the regret of Ned Ramsey. Mr. Reed's Jack Luster is a clever piece of eccentric acting. The character is one which will, I think, find more favor than Dick Smythe. Alice Hastings, as Mrs. Ponsby, was extremely nervous, and it would be unjust to criticise on the first performance, although I think the lady is far from being as well cast as in Cheek. I would suggest to Miss Hastings in all kindness that she take more care of her position in the first part of the play. Blanche Vaughan is charming as Nettie, but has by far too little to do. Annie Mortimer is better cast than in Cheek, and gives a creditable interpretation of Mrs. Shaw. S. S. Bloch as Ned Ramsey and Frederick Hight's Luster, Sr., were excellent. The rest of the co. made the most of their parts. The piece had twenty-five rehearsals under the direction of William Seymour, formerly stage manager at the Boston Museum, and made a decided success.

Items: Minnie Maddern closed her season, Sept. 27, as the management has passed into the hands of the Frohmans, who will reorganize the co.—Gustave Mortimer tried to secure Minnie, but was a little too late. In an interview Miss Maddern confirmed the change, but declined to say anything about it.—Is Hazel Kirke to be withdrawn? The management announce it as the farewell performance here.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): John S. Murphy and his Kerry Gow co. played to over $525, 23d, and gave immense satisfaction. Mr. Romney and his specialty co. appear 1st and Crimes of London 6th. Jumbo Davis comes 10th and Oliver Doud Byron 31st.

Item: Oofty Gooft (Gus Phillips) was in town yesterday (25th) in the interest of Crimes of London.—Gloucester now supports two first-class daily papers, and there are better advertising facilities offered the showman in this vicinity.

WORCESTER.

Theatre (Charles Wilkinson, manager): Gunter's Comedy co. in D. A. M. played to light business 22d. Leavitt's All-Star Specialty co. played to almost empty seats 25th. Wages of Sin, 26th, 27th and matinee, did very fair business. The co. being nearly all English, rather pleased the public as a novelty, if nothing more. Miss Baldwin as Ruth was especially noteworthy, and received repeated curtains. Carrie Swain in Cad, the Tomboy, is announced for 1st; Lights o' London, 3d, 4th and matinee; San Francisco Minstrels, 7th.

Items: The Twenty-sixth Annual Musical Festival was held during the past week. The array of artists taking part was perhaps the best in the history of the festivals. Carl Zerrahn, of Boston, the conductor, says he never directed a more satisfactory festival. Financially it is far ahead of any previous year, and places the society in position to secure for next year the great Patti, steps to that end having already been taken.

TAUNTON.

Music Hall (A. B. White, proprietor): Carrie Swain in Cad, the Tomboy, 22d, to a good house. Co. only fair. Leavitt's Star Specialty co. 27th to a fair house. Audience well pleased. Co. excellent. Adamless Eden, 4th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): D. A. M., Sept. 23, was hardly worth a ——. La Petite Soudanese was the only one of the co. that was heartily applauded, making a decided hit as [illegible], with a grin that set the whole audience in a roar that interfered for several minutes with the progress of the play. The house was fair. M. B. Curtis in Spot Cash, 25th, had a big house, and though the piece lacks coherence of plot and action, Curtis scored a big hit. S. P. Sullivan, as Mike the Porter, also did a good piece of character work. Emmet never appeared to better advantage than in his new play of The Strange Marriage of Fritz, which he produced 26th to a crowded house. He was in the best of humor, and succeeded in making his audience equally good-natured. The Livery children had no small share in his success. Lily Clay's Adamless Eden, 27th, had a good house, but there were not more than a dozen ladies in the audience, the impression having got abroad that the "show" was to be of the Mme. Rentz order. Disappointment was accordingly great, and even those who had different expectations were disappointed at its lack of snap. The piece is lifeless and Topsy Venn, Amy Ames and Marie Sanger are entitled to great credit for making it endurable.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Carrie Swain in Cad, the Tomboy, Sept. 21, under G. A. R. management, to large business. M. B. Curtis 3d; Jumbo Davis, 6th; Monte Cristo, 7th.

Item: Carrie Swain is a great favorite in this city, and is always sure of good business. An example of her drawing power is shown in the fact that at her last visit here there was present in the audience a man who had not been to an entertainment in the Hall for nearly fifty years.

LYNN.

Music Hall (James F. Rock, manager): Crossen's Banker's Daughter, Sept. 23, to fair house. Apart from the Lilian of Ida Lewis, Marion Earle as the Widow Brown and James F. Tighe as Mr. Babbage and Old Brown, the co. is very weak. Carrie Swain in Cad 25th to fair business. Howard Specialty co. 27th to good business. Lizzie Simms was taken with convulsions at Lawrence 26th and was unable to appear in this city.

Items: Fred Marsden's new play, The Little Joker, is in four acts.—Henry Keating, last season janitor at Music Hall, goes with The Midnight Marriage co.—James M. [illegible]' new play, Two Lives, which will be produced for the first time at Music Hall, 10th, is creating a lively interest in town, and being an interested party I desire to thank Manager Rock through THE MIRROR for the kind assistance he has rendered me in making the preliminary arrangements.—James E. Murdoch gave a dramatic recital before a small but enthusiastic audience at Odd Fellows' Hall 29th. Previous to the recital he was tendered a reception at the Hotel Boscobel, West Lynn.—Managers report that their business in Lynn has been better this season than in any other town on the New England circuit.—The old Oxford Street Chapel, the place in which so many now successful dime shows have been started, is being demolished.

MILFORD.

Music Hall (George G. Cook, manager): Bartholomew's Equine Paradox opened Sept. 22, giving nine performances during the week to heavy business. Receipts over $2,600, an amount that no other attraction except a circus ever captured in this place. Mr. Romney comes 4th.

Item: Manager Mahler of the Paradox, who by the way is the embodiment of good nature and liberality, presented Music Hall with two handsome Britannia ticket boxes, and Treasurer Claflin with $50 and a letter of commendation.

CHELSEA.

Academy of Music (James B. Field, manager): Hanbury and Overton's Wages of Sin, Sept. 24, to good business. Excellent co; fine play. Nobody's Claim, 26th, to a large house. The specialties of John Dyllyn and Frank Lawton are a strong feature. Carrie Swain comes 4th.

BROCKTON.

Opera House (H. L. Bryant, manager): Hanbury and Overton's co. in Wages of Sin to a fair house, Sept. 23. Excellent play well produced. Nobody's Claim to good business 27th. John Dyllyn and Frank Lawton, the specialty artists, are remarkably clever. Lights o' London, 7th, 8th and 9th; Adamless Eden, 11th; Flora Myers' co., 13th to 18th; Callender's Minstrels, 18th; N. S. [illegible], 21st.

Items: A. A. Spitz and his agent, R. H. Beech, have been in town the past week making arrangements for the opening of his—Spitz's—All Star co. week of 29th.

NEW BEDFORD.

Opera House (J. C. [illegible], manager): Storm-Beaten was presented Sept. 22 and 23 to fair business. The performance was a good one, and the scenic effects as fine as anything ever seen here. Alexander Salvini and [illegible], in leading roles, were well received. M. B. Curtis 24th in Spot Cash to a large house. The co. is an excellent one, and Mr. Curtis was cordially greeted. Howard Athenaeum Specialty co. 2d; Crimes of London 3d and 4th; Spitz's All Star Specialty co. 6th and week.

Item: It is stated that Helene Jennings is to marry and retire from the stage.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): R. E. Graham's Comedy co. presented Wanted—A Partner the first half of week of Sept. 22, to good business. A Wife's Honor drew so well the last half that the engagement was extended. Barry and Fay, 1st, 2d and 3d.

Whitney's Grand Opera House (C. J. Whitney, manager): L. R. Shewell's drama, Shadows of a Great City, had a week of great prosperity. Young Mrs. Winthrop 1st, 3d and 4th.

White's Grand Theatre (Charles O. White, manager): Newton Gotthold attracted large audiences week of Sept. 22 in that pretty domestic romance, Mizpah. He has ardent faith in the dramatic and popular value of his piece, and will test it thoroughly, as he has been well encouraged thus far. Dan Sully's Corner Grocery, 1st, 3d and 4th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Thomas W. Keene, in a round of the legitimate, has been the attraction Fair week. Richard III., Hamlet, Othello, Richelieu, Macbeth, Romeo and Juliet and Fool's Revenge were all given in an excellent manner and before audiences which averaged well. Mr. Keene shows marked improvement in his work since last seen here, avoiding, to a great extent, a tendency to rant. His Hamlet and Richard were both grand performances, and compared well with any ever seen here. The support, while not individually strong, worked well together. Hanlon Brothers, 7th and 8th; Barr Oaks, 10th and 11th.

Redmond's Grand (W. H. Powers, manager): The Big Four, in Early in the Morning, played to fair business, 29th and 27th, but gave rather a tame entertainment. Hyde and Behman's Minstrels showed good sized audiences, 26th and 27th. This is one of the best of its kind travelling. Barry and Fay, Oct. 6; John A. Stevens, 9th.

JACKSON.

Opera House (C. J. Whitney, manager): Mlle. Rhea to an audience as delighted as it was large, Sept. 20. Yvonne, to use slang, caught on in great shape. Still, with the exception of John T. Sullivan, the cast was not what was expected. Hyde and Behman's Minstrels Sept. 22, also with a gratifying result both financially and artistically. It is especially pleasant that the almost ever-present clog by the most talented exponents of the poetry of motion, was cut out. Charley [illegible] the orator did good work in giving us something new in his line. The afterpiece was one of the pleasantest features of the entertainment.

Items: George Cooper, of the Rhea co., accompanied by a friend, while lunching after the entertainment of Sept. 20, were witnesses of a burlesque by a local wit. Mr. Cooper did not relish it a bit, but to judge from the actions of his companion the latter enjoyed it hugely.—M. W. Tobin, of Barry and Fay, tarried with us Tuesday and Wednesday. So did Charles [illegible] of Salsbury's Troubadours on Thursday.—Henry Berger has gone to New York. Harry has promised us a visit from his star (Janish) if the route can be so arranged.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Sept. 27, Dion Boucicault in The Shaughraun, played to poor business, but gave good satisfaction.

COLDWATER.

Opera House (B. S. Tibbits, proprietor and manager): One of the largest audiences that ever assembled in Coldwater enthusiastically greeted Rhea in her new play, Yvonne, 22d. The star had hearty recalls, especially in the first, fourth and fifth acts, which are undoubtedly the strongest in the piece.

Item: The Harris Nickel Plate Circus is a thing of the past—went up in this city 22d.

BAY CITY.

Westover's Opera House (John Buckley, manager): Hyde and Behman's Minstrels, to good house, 25th. Dion Boucicault, in The Shaughraun, to an $800 house, 26th.

EAST SAGINAW.

Germania Hall (S. G. Clay, manager): Hyde and Behman's Minstrels, Sept. 24, and Dion Boucicault, in The Shaughraun, 25th, both to good houses.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Big Four to a fair house, Sept. 22. The show itself was but little, and did not take at all; the audience was disappointed.

PORT HURON.

City Opera House (Clay and Buckley, managers): One of the most pleasing entertainments ever given in this city was that of Dion Boucicault, 24th. The Shaughraun was the play.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Dickson's Sketch Club, Sept. 22, 23, 24, in Editha's Burglar and Combustion, drew but fair houses. Editha's Burglar is a pathetic little story, a perfect gem, admirably presented by Della Fox, Edgar Smith and Gus Thomas. Combustion is light, and the burlesque Marmion anything but satisfactory. Della Fox is very bright. Nellie Page possesses a clear, sweet voice. Frank David, Sidney Haven, Gus Thomas and Edgar Smith were acceptable in their roles. The co. numbers but seven people. Fred. Warde, 25th, 26th, 27th and matinee, presenting Virginius, Richard III., Richelieu and Damon and Pythias. Mr. Warde opened in Virginius to a good and very appreciative house. Mr. Warde is well remembered as having made a most favorable impression in St. Paul as leading support to John McCullough, and his many friends and the public were highly gratified with his fine conception and admirable impersonation of Virginius. His Richard III. was a remarkably fine piece of acting throughout, deservedly winning the most hearty recognition. As Richelieu Mr. Warde presents a masterpiece of acting; especially was he grand and powerful in the famous imprecation scene. As Damon Mr. Warde evoked a perfect storm of applause and hearty calls. Henry Aveling, as leading support, shared recognition by his fine acting as Icilius, Richmond, De Mauprat and Pythias. [illegible] Lady Anne and Calanthe. [illegible]

Olympic Theatre (Edwin P. Hilton, manager): Attractions week 22d: [illegible] Good business.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Fred Warde made us his first visit as a star Sept. 22, 23, and undoubtedly has left behind him an unusually good impression. [illegible]

Pence Opera House (Fleming and Wood, managers): [illegible] Business only fair.

Items: At the Comique the regular weekly comb. [illegible]

WINONA.

Philharmonic Hall [illegible] Sept. 22, 23, [illegible]

Item: After the entertainment Tuesday evening [illegible] will open in St. Paul.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House [illegible] Sept. 22, Bijou Opera co. [illegible] Orpheus and Eurydice. [illegible]

JOPLIN.

Joplin Opera House (H. H. Haven, manager): Haywood's Minstrels, 25th. Large co.

Arena: Sells Brothers' Circus showed 23d. It rained hard all day and night, but nevertheless they gave a good show.

NEVADA.

Moore's Opera House (H. C. Moore, manager): Haywood's Minstrels, 22d, to a fair house, but giving poor satisfaction. Would advise them to get some new end jokes.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): [illegible] On the latter date they have Barnum's Circus to contend with.

KANSAS CITY.

Gillis Opera House [illegible] Joseph Jefferson [illegible] Business fair.

[illegible] The Bijou Opera co. [illegible]

Kansas City Museum: [illegible] Good business.

Arena: Barnum and Jumbo will make us a call, 3d.

NEBRASKA.

OMAHA.

Boyd's Opera House: The Bijou Opera co., in Orpheus and Eurydice, gave three very satisfactory performances 25th and 26th and matinee. The co. is a strong one, and did a good business while here.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Howard Specialty co. drew a good house Sept. 23 and gave the best of satisfaction. J. K. Emmet in Fritz 29th to a fair house. The play doesn't amount to much.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Last Thursday, Friday and Saturday matinee Oliver Doud Byron gave Across the Continent to excellent audiences. The co. was fair. After the star, Kate Byron and Fred Warren are especially worthy of mention. [illegible] This week Frank Chanfrau opened for six nights and matinee to only a medium audience. The play, Kit, is getting threadbare, and no new features being added to rejuvenate it, does not draw as it did at an earlier stage of its existence. Mr. Chanfrau in the title role is the same as ever. [illegible] Mrs. G. C. Howard, in U. T. C., remainder of week.

Items: [illegible] Theatre, Hoboken.—[illegible] doing a good business this week.

TRENTON.

Taylor Opera House (John Taylor, manager): Prof. Cromwell's Art Entertainment, Sept. 23 to 27, was very satisfactory. The attendance was small, owing to the political excitement. Thorne's Black Flag, 4th; Oliver Doud Byron, 7th; Her Atonement, 11th; [illegible], 14th, 15th; Nobody's Claim, 18th; Adamless Eden, 20th; Mr. Romney, 22d; Aimee, 24th; Jumbo Davis, 25th.

NEWARK.

Park Theatre (Leonard Grover, manager): Minnie Maddern and her excellent co. appeared in Caprice Sept. 26 and 27 to large audiences. She made a splendid impression, and was called before the curtain frequently. Separation will be given all this week.

Grand Opera House (Leonard Grover, manager): Atkinson's co., in Peck's Bad Boy, closed a three nights' engagement, Sept. 27. Business good. Haverly's San Francisco Minstrels drew a large house 29th. [illegible] Comic Opera co. opens 29th for the week with Mascotte, Olivette and Chimes of Normandy will be given.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN [illegible] BY G. P. MORRIS AND N. P. WILLIS.

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE, . . EDITOR

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NEW YORK, - OCTOBER 4, 1884.

MIRROR LETTER-LIST.

Arthur, Paul (2)
Arnold, Hattie
Allen, Viola
Aldine, Nellie
Armstrong's Minstrels
Adams, Dolly
Arden, Agnes
Ashton, Miss D.
Armstead, Joseph
Baker, Maud
Barton, Charles (3)
Barrett, Lawrence
Black, William
Barry, T. W.
Barrett, Russell
Beverly, Alfred
Brush, Miss Georgie
Bancroft, Miss E.
Black, Miss Pepita
Boston Ideal Opera co.
Brown, F. A.
Bromlow, D. J.
Barrymore, Maurice
Burton, Carrie (Tel.)
Burton, Robert
Bernard, Lizzie
Barry, Helen (2)
Brennan, Edwin (2)
Bennett, Miss Bessie
Bradley, T. W. H.
Black, Miss V. (2)
Bateman, Charlotte
Baker, George H.
Barrington, Rose
Booth, Edwin (2)
Bond, I. W.
Burgess, Neil
Bernard, Bessie
Burger, George
Carlisle, J. C.
Clark, H. M.
Cardigan, J. P.
Clover, Lillian
Conner, C. J.
Carter, Dr.
Cowell, Miss Sydney
Collison, Rose
Crawford, May
Coombs, Mrs. Jane
Chamberlain, G. W.
Collins, O. B.
Curry, W. E.
Clark, S. G.
Coombs, Jane
Cooper, Allie
Chesebrough, Sig.
Comic burlesque co.
Coulson, Helen
De Vernon, F
De Bang, Miss Sadie
De Costa, J. P.
Dunbar, Miss Fannie
Daegle, Lizzie
De Long, J. G.
Darling, Rose
Doyle, O W
Dumond, W.
Drummond, Mons.
Erwin, Richard
Foster, Miss H.
Gaston, A C.
Grey, Ada (2)
Grant, T E.
Garrard, Lillian
Gardner, Frank
Gray, Alice
Greenleaf, Arthur
Greene, C. L.
Gough, John B.
Gilderdale, Dora
Hardcastle, Henry
Hawkins, D H.
Henry, H.
Hayden, Mr.
Hubbard, Genevieve
Hardie, J. T.
Harris, William
Harrison, Harry
Hoppman, Charles
Hamilton, G. F.
Haywood, Louis H. (2)
Harris, Chas. A.
Hess, C. D.
Hopper, C. H.
Hughes, Mr.
High, N. R.
Hurst, Frank
Hart, L. M.
Jackson, Isabel
Jewett, Sara (3)
Jordan, George W.
Kane, Charles
Kyle, O W.
Keane, Jas. K.
Kennedy, Frank
Lingwood, Sophie
Lee, N M.
Lewis, Jeffreys
Lerock, Genevieve
Lawrence, Emma
Lisle, Rose
Larkin, James
Leon and Cushman
Lewis, W. J.
Lytle, E. H.
Marryat, Florence
Mathewson, G
Morrell, George
Maguire, Thos.
Madbury, Chas.
Mortimer, Louis
Montgomery, James W.
Mortimer, S. F.
Mortimer, William
Mason, W. W.
Mitchell, Miss J. M.
Modjeska, Mme. (2)
Mestayer, Charles H.
Miller, Ch. A.
Martin, C. R.
Morris, George O.
Mansfield, Fred
Mortimer, E. F.
McWade, Robert
Neeser, F. T.
Norton, Ida
O'Neill, James
Paulding, L. N.
Paulson, Mrs.
Pendleton, Ed
Pixley, Annie
Platt, S. H.
Paulding, Fred
Pemberton, Miss Dempsey
Power, F. W.
Pigeon, Joe
Pendy, John
Power, W. H.
Perkins, Charles T. (2)
Pixley company, Manager.
Perkins, A. M.
Peters, John
Pow, Charles B.
Phillips, Geo
Rogers, L
Ross, A. M.
Rodgers, Chas.
Robinson, Wm. H
Robson, May
Richmond, Horace
Rush, S.
Robb, J. H.
Reid, T. F.
Roberts, C. W.
Robertson, Charles
Rice, Peter
Sandiland, Miss Bessie
Sparkle, Mr (3)
Starr, Hattie
Stewart, Alex
Skinner, Fred
Schwab, Mr.
Sylvester, Louise
Sutton, Miss Nellie
Sheaver, Frank L.
Skelly, Mr.
Smith, Sydney
Studin, Rose
Spangler, E. G.
Smith, Arthur
Steele, Geo.
Smith, C. H.
Steele, Harry
Saville, J. (2)
Tracy, Helen
Thayer, Al.
Townsend, Camille
Taylor, Mrs. F. W.
Unsen, F. L.
Ulmer, Lizzie
Von Leer, Sara
Ventura, Signor L.
Vane, Sadie
Valentine, Madge
Verner, Bertie
Van Huyke, Sara
Wilton, Ellie
Warkenstern, A J.
Winston, Jennie
Wyndham, Charles
Worley, Claud B.
Watson, Harry
Wright, F. E.
Washburn, L. W.
Webster, A. C. (2)
Watkins, H. D.
Woodthorp, Miss G. (2)
White, Le Grand
Wilson, Rose
Wells, Gerard

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

◆

Janauschek's Pamphlet.

The pamphlet issued by Madame Janauschek's manager in reply to the vicious attack upon My Life by the *Herald* is being widely circulated throughout the city and the provinces. It is not so formidable an effort as we might wish, and although undoubtedly a beneficial method of advertisement, it fails for several reasons to attain the legitimate end for which it was presumably intended.

In the first place, as the *Star* discovered and pointed out on Sunday, the circular was not prepared by Madame Janauschek, but by a writer employed for that purpose, and it cannot consequently be considered as a genuine response from the artiste whose sense of decency has been outraged to an unprovoked and injurious publication. Furthermore, the tone of the pamphlet is vulgar, inasmuch as it represents the star as singing her own praises, puffing her play and even boasting about her dresses. The passages which are directed specially against the *Herald* are neither characterized by dignified reproof nor keen satire. The clumsy club of the hired journalist is the only weapon used.

As a retort to the *Herald's* viciousness, Madame Janauschek's pamphlet is an unmitigated failure. As a catch-penny advertisement it is a distinguished success.

◆

Mr. Palmer Forgets

The other day Manager Palmer wrote a letter to the *Herald* wherein he claimed that he was not aggrieved because other adaptations besides The Private Secretary had been made from Der Bibliothekar, but because "certain persons not having either the brains or the leisure to make version of their own, have stolen Mr. Hawtry's work * * * and produced the same in defiance of my own rights and those of the author." Manager Palmer referred no doubt to Manager Field, who recently produced in Boston, under the title of Nunky, the same version of Moser's comedy which was bought by the former in England.

It is not to this part of Mr. Palmer's published letter that THE MIRROR takes exception, but to another, which says: "Der Bibliothekar was printed in 1880 and has been public property ever since. It was the undoubted legal right of any American 'dramatist' at any time after that date to translate and adapt it for our stage, although it seems that none of these gentlemen thought it worth while to do so until a young English author had made a phenomenal success of it in London, and an American manager had bought and paid for that success."

Mr. Palmer is at fault, and we beg to refresh his memory. While he was managing the Union Square Theatre an adaptation by a clever dramatist of this same Der Bibliothekar was sent in for his examination. It was rejected—the person most interested claims, with contempt—after inspection. Judges, perhaps as competent as Mr. Palmer, pronounced the work decidedly clever. But the manager could see nothing in Der Bibliothekar until he found it three years later running successfully in London, and paid a large sum for the right to present it here. And now Mr. Palmer's memory is treacherous, and he forgets that he declined to give a chance to a version of the same work.

Under such circumstances is it singular that our dramatists do not think it "worth while" to translate and adapt foreign pieces for our stage?

◆

Better Elocution Needed

If we were called upon at this time to name the greatest need of the stage, we would be compelled to say that it was a better elocution.

On every hand we hear complaints of the imperfect utterance of the text of tragedy, comedy and libretto. That the main current and purpose of these production is constantly lost by the inarticulate delivery of the actors, and the consequent loss of the thread of the plot and the nicer points of character.

This grievance has been so developed that many performers have taken to pantomiming their parts and trusting to dress, attitude and gesture to convey their meaning to the audience. The result is that the performance becomes dumb show, and the enjoyment of the varied beauties of the human voice, its inflections, its melody, its happy concurrence with the ideas and purport of the scene, are suppressed.

The visitor becomes rather a spectator than an auditor, and retires from the theatre with a bewildering impression of pictorial and costuming effects, which do not reach the heart of the subject, nor in any sense illustrate human nature, which is the main business of the stage.

It is a clear reversal of the proper order of things to supersede the intrinsic motive of a play by mere display and external devices, and we do not hesitate to ascribe the diminished hold of the theatre upon the intellect and sentiment of the public to this smothering and handicapping of the voice.

In a measure a proof of the position we take is furnished in the greater success of variety pieces, burlesques and farces, inasmuch as the performers in these lines take greater pains to make themselves distinctly heard and understood, and to drive home to the intelligence of the audience the full meaning and intent of the idea they are illustrating.

The readers of THE MIRROR will bear us witness that, while we have not neglected to contribute what influence we could to promote the material welfare of actors and managers, we have persistently sought to establish their interests on a foundation which would prove permanent and on which they could safely build a structure to last. In this purpose we urge that at this time nothing could so happily change the face of the theatrical world as the cultivation of an improved elocution on the stage.

◆

Personal

MORRIS.—Clara Morris' picture appears above. The actress is playing this week to large houses at the Third Avenue Theatre.

DAVENPORT.—Harry Davenport has made a hit as Plato in Orpheus and Eurydice.

AIMEE.—The new English comedienne will will appear at the Casino concert on Sunday.

STONE.—Agnes Stone, a younger sister of Marie, has joined the Boston Ideal Opera company.

ROBE.—Annie Robe, the actress engaged to appear in Nita's First at Wallack's, arrived on Sunday.

COINCIDENCE.—Henry Irving's edition of Shakespeare was published the day he sailed from England.

DYAS.—Ada Dyas resumes her creation in Young Mrs. Winthrop. Her Connecticut cottage is deserted.

GRANGER.—Maude Granger attracts lady patrons to the Union Square. She is a favorite with her sex.

SOTHERN.—Edward Sothern has received flattering notices in the provinces since starting out with Crushed.

TILLOTSON.—W. W. Tillotson, partner of Henry E. Abbey, has been elected a Trustee of the Actors' Fund.

PIXLEY.—Annie Pixley left for Europe last Thursday. It is to be hoped that her third attempt is successful.

GUTHRIE.—Francesca Guthrie arrived from Toronto on Monday, Barrett's season of comic opera being closed.

HOPPER.—De Wolf Hopper will join the McCaull management in November and appear in Nell Gwynne.

JANAUSCHEK.—The Madame's business at the Fourteenth Street Theatre has been very big during the past week.

JANISH.—After the performance of Louisa, on Monday night, Madame Janish was serenaded at the Victoria Hotel.

LEE.—Harry Lee arrived from the West Sunday and began rehearsing at once with Miss Davenport's company.

ROCHESTER.—W. F. Rochester, the basso, late with Ford's Opera company, has joined W. A. Mestayer's company.

EVANS.—Charles Evans, of Evans and Hoey, has during the past two years invested considerably in city real estate.

BELASCO.—David Belasco went to Boston last week to inspect the localities which he intends depicting in his new play.

MADDERN.—Minnie Maddern closed her season on Saturday night. She will remain in retirement until after the election.

FERNANDEZ.—Mrs. Fernandez will travel with May Blossom and look after the extra children engaged in the various cities.

HAVERLY.—The doughty Colonel writes that he contemplates establishing a permanent minstrel entertainment in London. We'll see.

ULMER.—Lizzie May Ulmer is having a successful season with Dad's Girl in the South. She will enter upon a tour of Texas next Monday.

FAWCETT.—Owen Fawcett will play in The Artist's Daughter at the Union Square Theatre. He has been released from La Charbonniere.

SEARLE.—Louise Searle is in bad health, but will probably be sufficiently recovered to join Rising and Brocolini, with whom she has signed.

TERRIS.—Negotiations are progressing with a view to the engagement of William Terris as leading man of the New Lyceum Theatre.

MANTELL.—R. B. Mantell is tired of Called Back, and he already regrets his previousness in making a contract which is unlikely to bring him fame.

CULCHAW.—The Hub supplied the largest number of aspirants to dramatic fame through the Lyceum School. Its successes will probably be the fewest.

VERONA.—Irene Verona, now playing soubrettes under John Hollingshead's management in London, contemplates visiting this country next year.

RUSSELL.—Although Brooks and Dickson have arranged for Lillian Russell's return to the States in December, she will not play until the middle of January.

HOWSON.—Emma Howson is still disengaged. This fact should be noted by comic opera managers who want to secure a clever actress and accomplished singer.

BROOKYN.—May Brookyn left on Sunday to rejoin the Burr Oaks company at Detroit. She had been nursing a sore throat for a week. Mina Crolius had been her substitute.

CARPENTER.—Frank Carpenter is having extensive additions made to his studio in West Twenty-third street, preparatory to going to work on the portraits of several prominent actors.

ARTHUR.—Lillord Arthur sailed for this city by the *Britannic* on the 25th ult. He brings several new plays with him and expects to secure a position as agent or manager with some attraction.

FERGUSON.—W. J. Ferguson is pursuing his sinuous way as Marari, in Called Back, W. W. Kelly having been unsuccessful in his injunction proceedings. This is probably the last of the litigation.

LEE.—William Lee was robbed of all his personal belongings on Monday night. A sneak-thief entered his room at a Madison avenue boarding-house and got away with $300 worth of clothes.

DAVENPORT.—Fanny Davenport and her company leave to-night for Kansas City, where the Fedora season begins on Monday next. Miss Davenport comes to the Fourteenth Street Theatre early in November.

JANAUSCHEK.—Madame Janauschek gives a professional matinee this afternoon. She is now using a new and vastly improved edition of My Life. Her engagement at the Fourteenth Street Theatre has proved lucrative.

MORTON.—George Morton is winning good opinions by his fine performance of Richard Wrench, the leading role in The Hoop of Gold. The company is now entering upon a Western tour, and the drama is well received everywhere.

GOTTHOLD.—Newton Gotthold has made a success with his new play, Micaliz, in the West. He played a flattering engagement in Detroit last week, and this week is duplicating the triumph in Chicago. The press has found much to praise and little to condemn.

JANISH.—The picture of Madame Janish on our first page this week is an excellent one. The actress made her *début* in English at the Park Theatre on Monday evening, and her active manager, Harry Sargent, expresses himself as thoroughly satisfied with the result.

YEAMANS.—There were four of the Yeamans family playing in the city last week—Annie Yeamans and one daughter at Harrigan and Hart's, Lydia Yeamans in Zozo, in the Bowery, and Jennie at Tony Pastor's. The last-named lady has made a hit and is starred with Evans and Hoey.

TRUMBULL.—Alfred Trumbull, a well-known journalist of this city, in conjuncion with Cyril Searle, has written a piece for Rose Eytinge called Aunt Emily. It is a comedy-drama, and is said to contain plenty of humor and pathos. It will be brought out in San Francisco Dec. 15.

LINGWOOD.—Sophie Lingwood has been engaged by Koster and Bial to take the place made vacant by the retirement from the stage of Laura Lee. Miss Lingwood will arrive in the city on Saturday next, and if her music can be arranged will make her first appearance on Sunday evening.

WEBB.—Mrs. Harriet Webb, the reader, is in town and has resumed teaching. The report that she had abandoned her classes to travel with a dramatic company is untrue. Mrs. Webb has had offers of city engagements. Should she conclude to accept any of them, it will not interfere with her other work.

BRAVURA.—Signor Bravura, formerly of Italian grand opera, will make his debut in comic opera with Thompson's company, playing the title role in The Beggar Student. He is possessed of a fine baritone voice and pleasing presence. He speaks several languages. In private life he is the Count Vaillant de la Croix.

MONS.—Monsieur Mons, a pleasant little Frenchman, called at THE MIRROR office yesday to state that he has decided to settle down in New York. He is the author of Rhea's new play, Yvonne, in which the star has made a success. He is now writing another play for her, and has several in hand which he intends selling.

D'ARCY.—H. A. D'Arcy was married last week at Durham, N. C., to Lorena Morehouse, of the Bertha Welby company. The ceremony took place after the performance of Lady Clare. John Hazelrigg gave the bride away and Misses Welby and Logan acted as bridesmaids. The members of the company and thirty guests were present.

WOOLCOTT.—May Woolcott, who plays the leading part in Cricket on the Hearth with Jefferson, met with quite a serious accident in alighting from a train at Omaha. Her skirts caught on the step and she was thrown on the platform, breaking her nose and bruising herself generally. Rip Van Winkle was substituted for the play in which she was to appear, and which had been billed.

MADDERN.—Minnie Maddern is a star of certain value, and in Caprice she has a play which brings her talents into play. The little woman has been badly handled, and the news that she has at last arranged for capable management will please those that are interested in her career. Charles Frohman has just signed a three years contract with Miss Maddern. She will begin under his direction in Chicago on Nov. 9. The business management will probably be entrusted to Frank Farrell.

SANGER.—The funeral of Rachel Sanger was attended by numerous professionals, and Dr. Houghton's services at the Little Church Around the Corner were impressively rendered. Henry Dixey, E. E. Rice, James Barton and C. P. Flockton were pall-bearers, while members of the Bijou company sang the music. The Casino, Fifth Avenue Theatre and the English colony were well represented, among those present being Mr. and Mrs. Mantell, Vernona Jarbeau, Samuel Colville, W. J. Ferguson, Edward Taylor and Amelia Somerville.

◆

The Changes at the Park.

A MIRROR reporter met Howard P. Taylor in the lobby of the New Park Theatre on Monday evening.

"Is it true that you have withdrawn from the management of the Park?" he was asked.

"For the present, yes."

"Might I ask the reason?"

"Certainly. Simply because my partner, Mr. Stevens, did not fulfill his part of his contract with me."

"Have you any objection to stating the nature of that contract?"

"None at all. In consideration of a sum of money, Mr. Stevens sold me an undivided one-half interest in his two years' lease of the theatre, and covenanted to pay all debts which might accrue during our tenancy, as well as the succeeding quarter's rent should the theatre not earn it. Before the negotiations were settled he went on a Summer jaunt through the West, leaving Frank B. Murtha his power of attorney, with whom the business was settled with Mr. Stevens' approval by telegraph. The tour of Mr. Stevens was very disastrous, and he returned in a rather impecunious condition. The theatre was sustained for over two weeks on the receipts of the first four nights of Caprice, which were quite large. The hot cyclone struck us on the fifth night, and the audiences fell off, and of course we were fast becoming involved. When Mr. Stevens returned he was made acquainted with the condition of affairs, but was in no position to afford assistance, and the failure of Wanted—A Partner and the imposition of the British Burlesque company upon us by the Kiralfys, who in turn were imposed upon by the London managers, together with the sweltering weather, gave us such a sable optic that I found it impossible to continue. The result was a formal assignment to a third party of the lease, with Frank Murtha as the business manager."

"Do you censure Stevens for his course in the matter?"

"In a measure, yes. He was not exactly honest with me at the start, for he led me to believe there were no overhanging debts against the theatre; but after my money was paid in I learned, to my cost, that there were a number, and pretty large ones, too. Notwithstanding this, Mr. Stevens had my sympathy, on account of his misfortunes, and I think he tried hard to raise money, on his return, to meet demands, but was unable to, and I did not trouble him. The only course to pursue under the circumstances was to relinquish the theatre, which was done. Messrs. Hyde and Behman, the owners, by private arrangement, are giving me every opportunity to recover my money, and if I do not it is not their fault. In all my experience I never dealt with two more liberal-hearted gentlemen."

"How is Caprice succeeding?"

"It did well in Boston, and the criticisms on both play and star were highly commendatory. Miss Maddern closed in Newark Saturday night, and will start out again in November under the management of the Frohmans."

"Are you writing new pieces?"

"Yes, several. Now that I am free from the vexations of management, I hope to complete at least two before Christmas. Most of the orders I have are for pieces on the style of Caprice, which seems to have struck the fancy of professionals. I hope soon to give New Yorkers a sample of comedy, either at the Park or some other city theatre, in a new play called The Pilgrim, which I hope will be as successful as Caprice."

We have received the following letter from Mr. Stevens concerning his withdrawal from the Park:

MILWAUKEE, Sept. 27, 1884.

Editor New York Mirror:

DEAR SIR:—I enclosed you a copy of my telegram to Hyde and Behman resigning the lease of the New Park Theatre. As there has been considerable discussion in regard to the matter, will you oblige me and give publicity to the dispatch. I have simply unloaded what I found to be a losing speculation. In doing so I complied to the agreement made with my landlord, and to whom I am not indebted one dollar.

Yours very truly, JOHN A. STEVENS.

The telegram referred to reads: "I resign to you lease of New Park Theatre. Wish you and my successor much good fortune."

◆

In apologizing to an audience recently for the illness of a member of his company, who is an American, Walter Bentley said: "Although the lady in extremely ill, she will, with her true British pluck, play her part." The audience hooted, and Mr. Bentley ordered the full calcium turned on his head.

◆

Letters to the Editor.

A MISTAKE CORRECTED.

NEW YORK, Sept. [illegible]

Editor New York Mirror:

DEAR SIR:—I wish, in behalf of my wife, Miss Lytton, and myself, to correct the mistake made in this week's issue of THE MIRROR in reference to our marriage. We were married Jan. 10, 1879, and instead of the notice inserted it should have been the announcement of the birth of a little girl on the 7th inst. I do not understand how such a mistake could have been made. Please oblige me by correcting mistake, as I do not want my wife's reputation injured, and oblige

Yours respectfully, HARRY [illegible]

THE LYCEUM NOT INTERESTED.

NEW YORK, Sept. 22, 1884.

Editor New York Mirror:

DEAR SIR:—Permit me, on behalf of the Lyceum management, to contradict the report of their connection with Mr. Gillette's adaptation of The Private Secretary, announced for presentation at the Comedy Theatre. Respectfully STEELE MACKAYE

The Usher.

In Ushering
Mend him who can: the ladies call him, sweet.
Love's Labour's Lost.

Poor McCullough! Despite the bolstering of hireling pens and managerial tongues, he has dropped in the harness at last. His collapse was but a matter of time, and thus his friends, intimate with the real cause of his mental disorder, knew long ago. Few of the public, familiar with the sturdy frame and manly voice of the tragedian, could have believed the absolute dissolution of his strength and vigor a possibility. While I do not wish it to be supposed that I am less regretful than others over the sad ending of "Genial" John's professional career, I must say that he has none but himself to blame for it. He did not heed the warnings which were given in time. When he did realize his danger it was too late.

⁂

Comparing the telegraphic dispatches from Chicago with a letter from E. D. Price, McCullough's manager, received a couple of days ago, it is evident to me that the tragedian was kept at his work, like a worn out horse, after he had given unmistakable evidence of impending disability. The letter says: "Kindly emphasize the fact that Mr. McCullough has opened his season under the happiest auspices and that he is acting with all his old fire and vigor. He is looking exceedingly well. I suppose new lies will crop up by the time we have disposed of the present issue so industriously circulated about Mr. McCullough; but they will work no harm. I look forward to one of the most successful and enjoyable seasons Mr. McCullough has ever had." In the light of recent developments it appears that the only lies told about McCullough have emanated from his managers.

⁂

There is a paper called *The Sporting Life* printed in Philadelphia. Each issue contains five columns of theatrical news, which is for the most part taken from The Mirror. A Cincinnati correspondent says he happened across a copy the other day, and after inspecting it mildly suggests that the editor amply atones for his want of originality by his audacity in clipping, without crediting. News items, bits of criticism, telegraphic intelligence, and other matter is cut from this paper by this individual and published as if it emanated from himself. Hundreds of provincial papers help themselves liberally every week to the contents of The Mirror without indicating the source, but the Philadelphia sheet is considerably more enterprising in this direction than the others. The compliment implied by no means palliates the theft committed.

⁂

In talking with the critic of one of our dailies the other day I was told of the terrors to which he is subjected by the brood of ticket-fiends hanging about his office. "The thing has got to be a nightmare," said he. "Everybody connected with the establishment, reporters, clerks, office-boys and printers, torment me to give them seats. If I give in they come again. They are never satisfied. Once having tasted the delights of a free pass they are always hungry for more. If I refuse they become my mortal enemies. They are as persistent as street beggars. The Wall street man can't see why I don't want him to act as my assistant; the office-boy doesn't understand my objection to letting him write my criticisms. Some of these people never pen a line for the paper—none of them are permitted to touch on theatrical topics. And yet these outsiders want more favors in the ticket line from the managers than the critic, who rarely uses his privileges except on first-nights, when it's his business to be present. The ticket-demons around a newspaper office make life a burden to the dramatic editor, and I see no way to avoid it."

McCullough's Break-up.

A Mirror reporter called at Brooks and Dickson's office yesterday and in reply to an inquiry as to the disbanding of the McCullough company, received from the manager the following:

"W. M. Conner will not go to Chicago. Joseph Brooks will remain with the tragedian until he arrives in New York. We do not know when this will be, but Mr. Brooks said he would telegraph. As yet he has not done so. It is almost certain that the company will be kept together—probably to support Ristori. Some changes will be made, as a few people will accompany the tragedienne from Europe. I am sorry to say that the reports of McCullough's condition are true. I fear Mr. Brooks will have difficulty in getting him to New York, as the mental affliction with which he is troubled needs a good deal of humoring."

Miss Ackerman's Suggestion.

Many of the best suggestions for the benefit of the Actors' Fund have come from actresses. A communication has just been received by the Trustees, which is considered by some who have heard it to be a very practicable scheme for rendering permanent assistance. Irene Ackerman suggests that influence be used with the State to charge actors, managers and professionals generally a tax upon their calling, and in return issue business licenses. The system is in vogue in many European countries, where it places an artist upon the same footing as a lawyer or doctor, and gives social standing to the profession.

The amount thus gathered, Miss Ackerman proposes, should be applied for the benefit of the Fund. An objection is raised in the minds of persons of democratic instincts that it would revive the unpleasant traditions of the days of strolling players and mummers, when actors were looked upon as vagabonds and worse. However, the majority favor the scheme, and think that the license fees would be a palliation for the bags of money which annually leave the country as the price of our people's amusement—in fact, be a protection of the native stage. The scheme is likely to be seriously deliberated by the managers of the Fund. It will probably be discussed at the Trustees' meeting to-day.

In consequence of Madame Janauschek's professional matinee, the meeting will take place at 12 o'clock, noon.

A Look at Australia.

Few men in the theatrical profession have been more successful than James C. Williamson, of Struck Oil fame, who arrived in the city on Friday last. He is the senior of the firm of Williamson, Musgrove and Gardner, who have almost a monopoly of theatrical business in Australia. Soon after his arrival in New York a Mirror reporter met him in the company of T. Henry French, his American agent, and had a general conversation on theatrical affairs.

"My first visit to Australia was made ten years ago," said he, "when, with my wife, Maggie Moore, I played in Struck Oil. Encouraged by the success of our visit, we determined upon a second one five years ago, intending to remain a year. We eventually settled down there, and I entered into management. Shortly afterward Mr. Musgrove came there with an opera company. Previous to this I had produced all of the Gilbert and Sullivan successes. Then Mr. Arthur Garner arrived from England with a dramatic company, and we three formed a partnership, which has been alluded to as a monopoly; but the actors and public have found the establishment of our firm profitable and satisfactory."

"What are your interests in Australian theatricals at present?"

"We manage the Theatres Royal in Melbourne and Sydney; the Princess' Theatre, Melbourne, the Royal Comic Opera company, which is now in its third year, playing all the latest operas; a company playing Impulse; a Silver King company; a company with Genevieve Ward as star, and John F. Sheridan's Fun on the Bristol company."

"How is Miss Ward doing?"

"Exceedingly well. She is now playing her sixth month, and presenting Macbeth. She has appeared in only two cities and presented but three plays."

"And John F. Sheridan's Fun on the Bristol?"

"He is doing an immense business, and is also in his sixth month. The Silver King is a success and is still on the boards. We present everything in the best manner, and our firm may reasonably claim the credit of having revolutionized things theatrical in Australia. We can easily play an attraction for a run of months in two cities. Each year one of us visits England or America, remaining away some six months."

"Your system is rather English out there, is it not?"

"Well, yes, the Australian taste may be judged by the English standard. We produce pantomime. Our theatres are never closed. All our costumes we get direct from London, while we have scenic artists inferior to none."

"Are there any other stars, foreign to the country, who are successful with you?"

"Well, Joseph Polk did remarkably well, playing eleven weeks with us in Melbourne. Jennie Lee played thirty-three weeks with us in Melbourne and Sydney. She appeared in a new version of La Cigale, called The Grasshopper, which was more successful than Joe. Jefferys Lewis did not have an auspicious opening in Fedora, but did better later on."

"How is Mrs. Williamson?"

"Very well. She is at our home in Melbourne. Should I return by way of America she will meet me at San Francisco. We may play a brief engagement there. We usually play a three months' engagement each year in Australia. Struck Oil is still as popular as ever. Last season we played it four weeks in Melbourne and four weeks in Sydney to larger receipts than ever. While I am busy with management Mrs. Williamson occasionally plays in comic opera, drama, comedy, pantomime, etc. She is still the great popular favorite.

"Speaking of the affairs of my firm, you can see from this balance-sheet that one item in the expenses of our Sydney and Melbourne theatres, wages and salaries, amounted to $300,000 in one year. Then there are stars' shares, rent and a dozen other matters, and yet we clear a handsome profit."

"When do you leave for Europe?"

"About Saturday week."

Mr. Hartz's Fresh Start.

The burning of the Park Theatre, Cleveland, last season, seems to have given Gus Hartz renewed ambition, rather than to have depressed him in spirit. He arrived in New York on Tuesday night, but leaves for home this evening, having made a flying visit to secure some big attractions. Up to the present time, he informs a Mirror reporter, the Euclid Avenue Opera House has had a most satisfactory season. It opened with the Barlow-Wilson Minstrels, who played in three nights to $2,100. Boucicault, T. W. Keene, The White Slave and Emma Abbott followed to good runs. In addition to attractions already announced, he has secured Zanita, Frederick Warde, Sieba, Excelsior, Shadows of a Great City and Poole and Gilmore's Seven Ravens.

Professor Goldschmidt.

An after-election event of much interest in Allentown, Pa., will be the production of Professor Goldschmidt, a comedy-drama from the pen of a local journalist. The central figure is a German Professor of Languages, whose broken English will be of the finer sort, with no suggestion of the caperings of the "variety artist." Elwood Newhard, an amateur, will be the star. New scenery entire will be provided. The art music is now in Schuberth's press, and has been written by the author of the play, who is a composer of local prominence. A. C. Moss, the sanguine manager, is in New York arranging details.

It is announced that the Allentown theatre will flutter with Eastern Pennsylvania society on the auspicious night, and that journalists, dramatists, managers and a host of critical people from populous centres will attend. Mr. Moss, the manager, is the gentleman who agitated the peaceful Allentown community by translating Pinafore into Pennsylvania Dutch.

The Skewl of Acting.

On Monday morning the Lyceum Theatre School will be formally opened. All the professors will be present and classes formed. To-morrow at 10 o'clock an informal assemblage of the students will be held. It is expected that the pupils will number in the neighborhood of ninety-five. During his tour Prof. Sargent examined and admitted about forty-five. The rules of admission are becoming more stringent. Toward the end of the present month the school will remove to the theatre building on Fourth avenue. The staff of professors is not quite filled, but the list of the "faculty" will be published on Saturday, with the form of curriculum.

Mr. Thompson's Opera Venture.

By arrangement with John A. McCaull, W. A. Thompson will undertake a travelling tour with such metropolitan operatic successes as have made fame and fortune for Mr. Aronson's antagonist. Mr. Thompson will open with The Beggar Student, with A. W. F. MacCollin as General Ollendorf. He thinks the Casino revival of this opera will reawaken interest in it. Signor Bravura, a recent arrival from abroad, will assume the title role. He is identified with French and Italian opera. A strong company is being engaged. The chorus will number twenty. The opening is set down for Nov. 10. Dates in leading cities are being rapidly filled. Falka will succeed The Student later in the season. The original costumes of the various operas have been secured. Harry Smart will attend to the management.

Professional Doings.

—No. 2 Called Back company opens 20th.

—Hester Gray is playing Amy Lee's part in Sieba.

—Aimee opens at the Fifth Avenue on December 15.

—Ten variety theatres flourish, more or less, in this city.

—Blanche Weaver will be in Fanny Davenport's support.

—Aladdin will be put in rehearsal at the Bijou this week.

—A. R. Cazauran adapted Love and Intrigue for Janisch.

—Nita's First will be produced at Wallack's on the 11th not 6th.

—Florence Bemister will play Diana in Orpheus and Eurydice.

—Ovide Musin arrived from England on the [illegible] last week.

—W. M. Davene is managing a variety theatre in Williamsburg.

—A meeting of the Trustees of the Actors' Fund takes place to-day.

—Kirtland Calhoun, a young comedian, is a late arrival from California.

—Blanche Thorne will shortly retire from the cast of The Seven Ravens.

—J. C. Williamson, the Australian manager, arrived in the city on Friday.

—Charlotte Thompson's new play by Stanley McKenna is called Ryllis Darke.

—Betty Dauhl, an Austrian danseuse, has been engaged by Poole and Gilmore.

—W. A. Mestayer has made a success with his farcical comedy, We, Us and Co.

—Frank Goodwin is not financially interested in Clara Morris' city engagement.

—The Frohman Brothers are interested in twenty travelling and local companies.

—Rich and Harris have formed a No. 2 Howard Athenæum Specialty company.

—Joseph Nichol has composed a song-and-dance, called "Love at Night," for Aimee.

—Heinrich Conreid has left Niblo's and is awaiting the pleasure of Rudolph Aronson.

—A Rochester gentleman has written a play in which he desires Gustavus Levick to star.

—Nell Gwynne will be produced at the Casino the day after the Presidential election.

—The suites of apartments in the Metropolitan Opera House building are nearly all let.

—Ida Mulle has become prominent as more than a mere successor of Kate Castleton in Pop.

—Harold Russell, having closed with Caprice, has joined the Pulse of New York company.

—Henry E. Abbey will arrive from England in a few days, but will only remain here a week.

—Most of the people belonging to the Royal British Burlesque company will return home.

—Laura Don and Leslie Allen have signed with Brooks and Dickson for La Charbonniere.

—Louise Paullin and Elma Delaro have both made hits in Zanita at the Boston Museum.

—Called Back, with the present New York cast, will go direct to Boston on finishing its run here.

—J. B. Hollis and Marion Fleming have signed with Edward Clayburgh for the Creole company.

—Boccaccio and Madame Angot will be played by the Grau French Opera company next week.

—The Wallack company are presenting a different play each night this week in San Francisco.

—Members of the Distrust company, which closed last week, are loud in complaints over their treatment.

—Henry Miller was offered the leading part in Nita's First, but could not get a release from Minnie Maddern.

—Manager Field will put two Nanky companies on the road after the elections, an Eastern and a Western.

—Maurice Barrymore will shortly return to America and take his wife (Georgie Drew) and family to England.

—Osmond Tearle has announced his intention of starring next season. There is room for another failure.

—Lulu Evans, Harry Earle and George Tooke have joined Rising and Benedict's Operetta company.

—The Academy of Music, Baltimore, will open 6th with The Rajah. Special souvenirs will be given away.

—Stella Rees is playing leading juveniles with Barry and Fay and is quite a favorite with the audiences.

—J.H.Jefferys,the Chicago publisher,arrived from Europe last week, and left immediately for the Garden City.

—Vernona Jarbeau has introduced the French song, "Pi-out," in Sieba, and receives several encores nightly.

—Manager McCaull is arranging to play The Queen's Lace Handkerchief in Brooklyn in hopes of a short run.

—It is stated that Tillotson and Williams have agreed to pay Gustavus Levick $275 a week to play in Lynwood.

—G. W. Presbury attends to the costume department of the Madison Square Theatre and does all the designing.

—Henry Miller will probably play at the Madison Square in a comedy revival, after The Private Secretary is withdrawn.

—John T. Raymond has two new plays for next season. One is called The New Colonel Sellers, and is by Mark Twain.

—Mazzanovich, the scenic artist, has been engaged by Harry Miner to paint new scenery for the Eighth Avenue Theatre.

—May Newman has been engaged by Hartley Campbell to play Lisa in The White Slave. Whom does she succeed?

—Harry Edwards has written an essay on "The American Butterfly." It will shortly be published in a leading magazine.

—Henry Laurent has arrived in town. He is engaging a company to give comic opera at Grunewald Hall in New Orleans.

—Last week the largest business in the history of the house was drawn to Tony Pastor's by Evans and Hoey's Parlor Match.

—Arthur H. Forrest was engaged by the Frohmans on Monday to play Jack Henderson in Caprice, his original creation.

—Mrs. Langtry opens at the Princes' Theatre, London, on Jan. 1, and will remain in London managing the theatre herself.

—Robert Buchanan thinks Memnon, the tragedy by Henry Guy Carleton, a splendid dramatic work, written in scholarly style.

—Lena Aberle, foster-child of Joe Aberle, starts on a starring tour next month. She will be equipped with Ouida, a protean drama.

—George Dunbar, well known as a one-time acrobat, died on Saturday, aged 55. His remains were interred by the Actors' Fund.

—Charles Haslam will join the Young Mrs. Winthrop company as business manager. He has been in England for the past year.

—Kate Foley, Donald Harold and Frank Wills arrived in town last week. They were left in San Francisco by Gale and Spader.

—The Lyceum Theatre is negotiating with Kate Forsythe, which means that Kate Forsythe is negotiating with the Lyceum Theatre.

—George A. Blumenthal, who has been with the Madison Square for years, has been promoted to the secretaryship of the theatre.

—Bessie Hunter, of John T. Raymond's support, during her stay at the Grand Hotel, Cincinnati, was robbed of a satchel containing $25.

—The Peek-a-Boo Club, called after W. J. Scanlan's well-known song, is an organization of members of Forepaugh's Circus people.

—Colonel Milliken is making arrangements to take Madame Boniface on the road himself. Miles and Barton possess the rights for the city.

—Sluggish Quebec went Irving-mad on Tuesday night. The sleepy inhabitants could not have made more ado over Forepaugh's Circus. The occasion was the opening of the Lyceum actor's second American tour.

—Miss Lizzie Le Baron, who is playing the Baroness in Claire with Henderson's company, will be at liberty after Oct. 11.

—The Callender Minstrels open at Hartford to-morrow (Friday) night, being their first appearance since their return from Europe.

—The new Opera House at Shenandoah, Pa., is now ready to accommodate companies. Shenandoah is a real centre of 20,000 population.

—E. Cholmeley Jones will give a concert at Chickering Hall on Oct. 16, assisted by Zelie de Lussan and several vocal and instrumental artists.

—W. H. Compton assumes his part in May Blossom on Monday night in Philadelphia, W. J. Lemoyne being retained for The Private Secretary.

—The Misses Edward and Burroughs were to have appeared in The Private Secretary, but at the last moment it was decided to replace them.

—The Lyceum Theatre has been settled in, and the Bijou building is completed, except the decoration. The Standard is progressing favorably.

—W. S. Daboll and wife, who were engaged for a Storm-Beaten company, are unable to fill the engagement owing to the illness of Mr. Daboll.

—The May Blossom company, with the original cast, opens on Monday in Philadelphia. Frank Farrell has gone there to prepare things.

—The new Music Hall at Plainfield, N. J., will be opened between Oct. 18 and 25. Manager Marsh is looking for an attraction, dramatic preferred.

—Annie Newman took the part of Eurydice in the Bijou burlesque on short notice the other night in Kansas City and acquitted herself excellently.

—Louis Aldrich is having a more than usually prosperous season with My Partner. Its vitality stamps it as the best of Bartley Campbell's plays.

—Charles Burke, who has made a hit as Ambigu in D. A. M., has received several offers, one being from R. M. Field, of the Boston Museum.

—Paul Arthur, who was one of the successes—such as there were—in Catherine Lewis' Madame Boniface, is now under contract to Miles and Barton.

—French and Son have engaged Clement Scott to attend to their dramatic bureau in London. He will translate and adapt, and be chief of the "literary bureau."

—Richard Mansfield will star in a four-act comedy-drama by George Fawcett Rowe, enacting the role of a young French composer. He thinks the part exactly fits him.

—The D. A. M. company passed through the city on Sunday, and while here "reorganized." Five people were dispensed with and other curtailment in expenses made.

—Edward Clayburgh's Creole company will report to J. F. Brein, the stage manager, at the stage door of the Academy of Music on Monday morning at eleven o'clock.

—Ramsey Morris will shortly leave the Hazel Kirke company and go as business manager of a Called Back company—which may turn out to be a Come Back company.

—William Harris has purchased Called Back from T. H. Glenny and will produce it at Richmond, Va., Oct. 13. This will be the first presentation of the play outside of New York.

—Charles Atkinson made an unsuccessful attempt to enjoin Rich and Harris from presenting That Bad Boy, the afterpiece on the Howard Athenæum Specialty company's programme.

—On Saturday the May Blossom company were surprised upon being told that they would be allowed a rest during the present week. They had played every day, excepting Sundays, for six months.

—Hollie Fuller and Carrie Godfrey have returned to the cast of Adonis. The latter desires the report that she would travel with the Beggar Student company contradicted. She will remain at the Bijou.

—The People's Comedy company will open in Cincinnati 20th. It includes Tillie McHenry, James Sturges, Marion Fiske, Charles A. Loder, Mabel Mortimer, Eliza Longmore, Julia Hutchins and Frank Harrington.

—William Harris received an offer from Mr. McVicker to fill the last week of McCullough's time in Chicago with Called Back. Mr. Harris is getting his company together and arranging to open there on Sunday night.

—W. J. Fielding, for two years with Stetson and James O'Neill, was to have gone with N. C. Goodwin, but the latter did not complete his partnership with Stetson, and Fielding remains at the Fifth Avenue until he "catches on."

—The Bijou Bluebeard company will close in two weeks, and the people will either be placed on the road with some other piece, be consolidated with the Orpheus company, or be lent to other managers. Nearly all of them are in demand.

—The company playing The Creole under Edward Clayburgh's management will include Helen Blythe, J. F. Brein, George Fawcett, Barrett Willard, J. B. Hollis, Charles R. Foster, Eva L. Mills and Marion Fleming. B. J. Kendrick goes in advance.

—"Our New XX" is the name of a professional trunk which is the well-known [illegible], McNamara and Taylor trunk with several improvements. The makers claim it to be the most durable and convenient trunk now in use. It is sold by C. A. Taylor, 130 Madison street, Chicago.

—The probabilities are that the Catherine Lewis company will travel this season under another management, Miss Lewis having withdrawn from the responsibility of that position. The company is still held together, and if certain arrangements are consummated it will start out on Sunday morning.

—Professionals visiting Paris will find The Mirror regularly on the counters of Mme. Duperron, Kiosque No. 12, Boulevard des Capucines, near the Grand Hotel and the Grand Opera House. It is also for sale by the principal exchanges, newsdealers and agents of the International News Company in Paris.

—Nelson Waldron and George A. Freeman undertook a contract to do work at the Paterson (N. J.) Opera House, but disagreed before the work was completed and dissolved with one another. Waldron held possession, and finished the work himself, while Freeman threatens to sue him for a share of the profits.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Waldmann's Opera House (Fred. Waldmann, manager): Louise Franklin is here for the week as Sol, in his [illegible], N. Y.

[illegible]: The attractions this week will be Dick Sands, Lillie Western, Grace Cortland, Gertie Holden, Dave Hudson, Lessly, four of Sitting Bull's chiefs; Master Levy, Madame Petit and Zaleta.

ORANGE.

Music Hall (G. F. Kingsley, manager): Peck's Bad Boy was presented by Atkinson's Comedy co. Sept. 23 to a good-sized audience. Rice's Surprise Party, in Pop, 10th.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): The first half of last week Annie [illegible] was seen in her [illegible] piece. It fits her to a dot. Quite a novelty is introduced in the second act. Several of the cast are mingled with the audience, affording considerable amusement. With appropriate weather the houses were very fair. [illegible] arrived the same evening, Sept. 25. The pleased knight proved the best drawing card this evening, but Dan's Tribulations was greeted with good houses the next two nights. The last of the Mulligans is as full of fun as its predecessors. Young Mrs. Winthrop and George Knight divide the present week.

Court Street Theatre (J. M. Hill, manager): Ruth's Devotion, which was the bill last week, did not draw well. Politics and rain had a bad effect. [illegible] opened for a week on Monday night.

The Adelphi (Joseph Lang, manager): The Villas, week of Sept. 22, met with indifferent success. Col. Wood's Electric Congress, which includes some good specialty artists, opened Sept. 29.

Items: The Villas are minus Little Louie, who has gone to school for a while.—Annie [illegible] made such a good impression with the Meeches that they have secured her for a return engagement in April.—Politics are rampant here, and have such an [illegible] outlook that theatricals will have to suffer during October.

ALBANY.

Leland Opera House (Mrs. Rose M. Leland, manager): Monday of last week brought with it the Adamless Eden co., for two nights, and it is almost unnecessary to add that the audiences attracted were large and almost entirely composed of the male persuasion. What few ladies were present seemed quite out of place, and doubtless their feelings were of a somewhat similar nature. The curtain rose to the presentation of Offenbach's operetta, The Abesinians, and the [illegible] of the performance in contrast to what was generally expected, was the cause of not a little [illegible] from that portion of the audience which had expected something a little more pronounced. As the curtain again rose, however, [illegible] was visible on almost every countenance, and applause became frequent. The text of An Adamless Eden is interspersed with rather suggestive remarks, which are doubtless unexceptionable, and which, while making one portion of an audience laugh, will as surely displease another and larger part of the same. Some of the singing and costumes perhaps merit mention, and the fact that large houses were attracted, may also be creditably noted. During the latter half of the week, Son of Ire and Two Orphans were given by the Clayton co. A good business was done, and the plays quite satisfactorily presented. The Pulse of New York is on for the present week, to be followed by Storm-Beaten for three nights and matinee, beginning 6th.

Royal Museum: Smith's Comedy co. in Rooms for Rent, brought together good audiences last week, and from the way the people laughed and howled at the entertainment, an outsider might be forgiven for mistaking it for the funniest performance ever seen. The Museum is still an amusing feature, and is weekly re-enforced by something new or interesting. An organization billed as the Ideal Specialty co. is announced for present week in the hall.

Items: The Leland programme, which was formerly printed here, is now published in Utica, and the difference in style and typography is the cause of favorable comment.—During her Brooklyn engagement next week, Kate Claxton will produce George Hoey's Child of the State. The co. is now in active rehearsal, and the new departure will be profoundly welcome to Miss Claxton's host of admirers.

ROCHESTER.

Corinthian Academy of Music (Philip H. Lehnen, manager): Silver King, with F. C. Bangs leading, was the attraction last week, and did a fair business. This week, Michel Strogoff.

Grand Opera House (P. H. Lehnen, manager): Alone, supported by an ordinary co., appeared in [illegible] to fairly good houses, Sept. 25, 26, 27. House closed present week.

Dime Museum: This popular place of amusement continues to draw large audiences, and has evidently come to stay.

Items: Assistant Manager John J. Lehnen was last week presented with an elegant Elk's badge by Joseph Clemo, of the Michel Strogoff party. Genial John exhibits his pin with great pride.—F. C. Bangs says that for genuine coldness a Rochester audience beats the Arctic regions.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): Uncle Tom's Cabin, with Mrs. G. C. Howard as Topsy, came to the surface on Monday evening, drawing a fair house. Mrs. Howard enacted Topsy in her original and inimitable manner. The Uncle Tom of Harry Mitchell was capital. The Simon Legree of J. Mack awakened the unmistakable hatred of slavery. The Eva of little Lettie was all hearts, and among the ladies there was much [illegible] of hearts and handkerchiefs. The George Harris of E. H. Powell was a manly impersonation. Harry Bottom, as Marks, the lawyer, evoked considerable merriment. Aunt Ophelia, by Mrs. W. [illegible], was well done. The most natural character was that of the Kentuckian, by T. H. Burnett, who made the most of the part. The Savannah Jubilee Singers and some excellent banjo-playing enlivened the cotton-field scene. Claire and the Forgemaster, 6th, week.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Queena is on this week and is drawing large houses. The play is well mounted and the cast throughout is excellent.

Lee Avenue Academy of Music (Berger and Rice, managers): A slim audience greeted Zozo, the Magic Queen. The strong feature of the piece is the scenery. The girls are pretty and shapely. In other respects, the farewell of Zozo the better. It is to be hoped that business will pick up before the week closes.

TROY.

Griswold Opera House (S. M. Hickey, manager): Lillie Clay's Adamless Eden co., without Lillie, female orchestra and several well-known people advertised, gave fair performances Sept. 24, 25, to good attendance. Harrigan and Gourlay's co. in Skipped by the Light of the Moon, drew large audiences, 26th, 27th, and gave great satisfaction. The attraction for the entire current week will be J. K. Emmet, who will appear in his new drama, The Strange Adventures of Fritz. Roland Reed will present Cheek for the first time here, 6th, 7th and 8th. Nell Burgess in Vim, 9th, 10th and 11th.

Rand's Opera House (J. H. McGinnis, manager): This house [illegible] closed past week. Mayberry and Goodwin's co., including Sadie Hopkins and Ivan Von Lear, are billed for 2d, 3d and 4th, in the new drama, The Wages of Sin. Billy Birch's Minstrels are booked for 10th.

Apollo Hall (James Horne, manager): Following are the [illegible]: Bert Von Hunneck, The May Sisters, Harry Fenwick, Wanetta Comus, Mlle. O'Brien, George W. Woods, Sadie McGill, James Hearne, and the local favorites, The American Glee club.

Grand Central Theatre (P. Curley, manager): The following appear this week: Lottie Elliott, Leonard and Flynn, Allen Brothers, [illegible] and Hallen, Annie Devere, Parker and Evans and Frank McGlaws.

ELMIRA.

Opera House (W. E. Bardwell, manager): Haverly's Michel Strogoff to medium audience, Sept. 24. The cast was well balanced, although not above the average. The piece with proper scenery would excite the admiration of [illegible]. The Lights o' London [illegible].

Items: [illegible]

COHOES.

Opera House (P. J. Callen, manager): M. B. Curtis in Sam'l of Posen, 23, to [illegible] business. [illegible] the Light of the Moon, Sept. 25, to a $300 house. [illegible] Rice's Comedy co., 4th; Roland Reed, 10th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): [illegible] Sept. 26 [illegible].

Items: [illegible] Circus ended the season very abruptly at Wappinger's Falls, Sept. 2. They were indebted to the musicians and performers to the amount of $1,200, which they refused to pay, whereupon the musicians employed a lawyer and obtained a writ of attachment for $275, the amount due them. When the writ was served it was found that the whole business was mortgaged to Mrs. Washburn, the mother of one of the proprietors, for $2,000. The show has gone into Winter quarters at Carmel, N. Y.

SYRACUSE.

Academy of Music (W. E. Phelps, manager): The Syracuse Philharmonic, in Pinafore, opened the season Sept. 23, and drew well. The performance was good. They will return next month and give The Chimes of Normandy. The Lights o' London 1st and 2d.

AMSTERDAM.

Opera House (A. Z. Neff, manager): A large audience greeted Baker and Farron in The Emigrants, 29th. The success of the performance was evidenced by the constant peals of laughter and rounds of applause that rang through the house during the evening.

Potter's Opera House (Potter Bros., managers): The New Orleans University Jubilee Singers appeared Sept. 25 to a very appreciative audience. The singing was fine and received hearty applause.

Empire Rink: The Grand Velocipede Bicycle and Roller Skating Court will prove a big attraction for a few days.

CANANDAIGUA.

McKechnie's Opera House (Stuart C. McKechnie, manager): Prof. Henry Stock gave a sleight-of-hand exhibition Sept. 22 and 23, before large audiences. His illusions took the house by storm. His card "fakes" were the finest ever seen here.

Kingsbury's Opera House (S. Kingsbury, manager): Lights o' London was presented for the first time here 29th, to a large and well pleased audience.

Item: Walter Reynolds left the Lights o' London co. at Elmira, 29th. He will go with a troupe of his own, playing one of his "dramas."

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Her Atonement, Sept. 22, to good business. The finest attraction which the amusement loving people of Jamestown have had in a long time was presented 25th, Margaret Mather and her excellent co. appearing in The Hunchback. A fine audience attended. Rose Eytinge, booked for 30th, has cancelled, and will probably appear later in the season. Planter's Wife, 11th.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Sept. 22, 23, Lights o' London drew fair houses. 4th, Hanley's Dan's Tribulations; 6th, Emma Abbott.

City Opera House (George A. Hall, manager): This house was crowded every night last week. This will be the last week of Hall's co., and the following will be presented: Kathleen Mavourneen, Lady of Lyons, Not Guilty, Fanchon, Maniac's Revenge, and Dick Turpin.

OLEAN.

Opera House (Wagner and Reis, managers): Her Atonement, Sept. 27, to a fair house. This drama was presented by an unusually strong cast. The scenery was exceptionally fine, and the full brass band was by no means a small drawing card. George S. Knight, 9th; New York co., 15th; and Planter's Wife, 17th.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (R. S. Tucker, manager): Tony Denier's Humpty Dumpty Sept. 22d, to a top heavy house. The Humpty Dumpty was like all Humpty Dumpties, but the specialty business was something enjoyable. Bertha Welby, 26th, to an appreciative house. Good performance, fine actors, beautiful costumes and handsome ladies.

Items: Haverly Strategists at Tucker's Hall next week.—John T. Ford's co., Ford's Opera House (Metropolitan Hall), with change of opera nightly next week.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Sept. 22, Lizzie May Ulmer, in Dad's Girl, to crowded houses. Miss Ulmer has made herself a favorite, and she will always be assured of a good house here.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): What I should call a very good house for these uneasy political times, greeted "The Monarchs of Minstrelsy" (I believe that's the proper phrase), Sept. 27. "The Monarchs" kicked like Government mules at the bulk of their hurdle, $800, and a disinterested bystander would have imagined that their performance was of priceless value. Confidentially, it was very weak in several places, although taken on the whole it was fully up to the average. The singing of O'Keefe, Will Raymond and Frank Howard, was charming, and as I have remarked on former occasions, the latter is a great favorite with our minstrel-goers. I am aware that it is a difficult thing for white men to imitate darkeys without descending to that childishness which borders on imbecility. The less they lug in, however, the better it will be for the audience, and so if I were in Messrs. T., P. and W.'s place, I would condense Frank McNish fully one-half and expunge the burlesque acrobatic business entirely. The finale, Bad-Fed Dora, was a capital take-off and the only finale I ever saw that didn't make an audience feel like kicking itself for waiting to see it.

Items: Rhea's manager, the would-be dignified Mr. Chase, concluded to give us the go-by, although the sprightly French woman never yet had anything but good business in Zanesville. If managers must cancel dates, it would seem only common courtesy to give a polite reason for doing so.—Milt Gotthold, advance for Romany Rye, is in the city. He seems to be a very popular man with the newspaper fraternity. His star will certainly have large crowds on the 3d and 4th, as the presence of the Republican candidate for the Presidency will bring in the whole of Muskingum County.—Lettie Launder, our well-known violinist, has just left us for the Boston Conservatory of Music.—Manager Hoge has a great fondness for works of art, as the profession is well aware. Recently he has secured a fresh batch of pictures, and as his house is already full inside, I am going to suggest to him that he hang them on the outside.—You can't imagine how rejoiced I am to see the daring old Giddy Gusher on deck once more. The bangs, eye-glasses and frill "just break me all up."

LANCASTER.

Chestnut Street Opera House (A. G. V. Griswold, manager): Lizzie Evans opened Sept. 24 in the revised debut, Fogg's Ferry, to a brilliant assemblage. There are chairs for 800 and we didn't see an empty seat. This splendid opening of a new house at $1 and $1.50 a seat for an ordinary attraction reflects great credit on Manager Griswold and Mr. Welke, his treasurer. The play is too "foggy" to ever be repeated here again to any business. We are attracted to Miss Evans by her earnestness and simplicity. She is natural and unaffected, and graceful to a fault. The support was only fair. Mr. Depo, as Chip's sweetheart, was awkward and unnatural. Mr. Warren, as Still Bill, was good. Maud Muller was presented at the matinee to a fair house. Miss Evans closed her engagement, 25, Dew-Drops, 27th. Rajah booked, 2d; Romany Rye, 7th; Big Four Grotesque Comedy co., 15th and 17th.

BUCYRUS.

Rowse's Hall (R. E. Deal, manager): The season was opened by the A. O. Miller Comedy co., who appeared Sept. 25 and 26, to fair audiences, in the comedy of Three Widows. Performance good and everybody pleased.

SANDUSKY.

Biemiller's Opera House (William J. Stoll, manager): Sandusky's people went wild over [illegible] Comedy, Sept. 22. The house was well filled notwithstanding the political meetings the same evening. Rose Eytinge plays Leah, the Forsaken, 30th. No doubt she will play to large business.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Burr Oaks was given, Sept. 26, to a fair but well pleased audience. Heavy rain kept many from attending. The cast is a good one and the scenery especially fine. [illegible] applause.

Black's Opera House (Samuel Waldman, manager): Opened Sept. 29, by T. P. W., with a fair show to a good house for a stormy night.

Items: [illegible], formerly a member of Springfield's Big Six Band, is now with George H. Adams' co. as snare drummer and xylophone player.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): T. P. W. Minstrels had a packed house Sept. 23. Patti Rosa gave Mizpah to light houses, 25th and 26th. The support, with the exception of Lester and Williams, who had too many [illegible] the comedy stage, was very good. This week, Mestayer's Comedy co. in We, Us & Co. and The Tourists.

Grand Opera House (Miller and Okey, managers): Lizzie Evans, the little "electric battery," gave Dew-Drop, Maud Muller and Fogg's Ferry, 25th and 26th, to fair business. The supporting co. is very strong. This week, Shadows of a Great City. Excelsior opens, 6th, for four nights and matinee.

Items: Lewis H. McNish spent several days here the past week.—"Only for Fun."—Ed. Abrahams is in town ahead of the Kiralfys.—C. L. Richards has returned after a season with Cole's Circus. He will reopen his Dime Museum next month.—Both houses have been wonderfully improved the past few weeks, and are as bright and neat as can be found anywhere. Barnum is booked for Oct. 21.

AKRON.

Academy of Music (W. G. Robinson, manager): Boston Dime Museum co. closed five nights engagement Sept. 27. The patronage was light, and their efforts to please failed. Rose Eytinge, billed for Leah Sept. 27, did not arrive till 7.30 P. M. At 8:45 the curtain was rung up on Felice. The play was greatly enjoyed, and the star and co. heartily applauded by a fair-sized audience. There were no signs of disappointment at the change of bill. Hi Henry's Minstrels, 1st and 2d. Jacques Kruger in Dreams, 8th.

DELAWARE.

City Opera House (Lewis G. Thompson, manager): Season formally opened Sept. 27, by Lizzie Evans in Dewdrop. Notwithstanding a political meeting same evening, the house was well filled. Every lady attending was presented with a photo of Miss Evans. She was frequently called before the curtain.

TOLEDO.

Wheeler Opera House (Geo. W. Bills, business manager): Dion Boucicault made his first appearance before a Toledo audience Sept. 22 in The Shaughraun. The house was packed.

Park: This week the Ida Siddons Mastodons have held forth, giving a good show to moderately fair houses.

CHILLICOTHE.

Masonic Opera House (Glynn W. Orr, manager): The season will open 4th with The Planter's Wife co. The prospect for Mr. Orr's first season as manager is brilliant.

Clough's Opera House (Ed. Kaufman, manager): M. B. Curtis, in Sam'l of Posen, will open this house 16th.

OREGON.

PORTLAND.

New Market Theatre (J. W. Cornelius, manager): A packed house greeted Lawrence Barrett Sept. 15, on his return to the city after an absence of five years. Yorick's Love was presented in an excellent manner. Barrett's rendition of the title role left nothing to be desired. Marie Wainwright created a very favorable impression by her impersonation of the character of Mistress Alice, while Louis James did excellently as Master Walton. The remainder of the cast was in competent hands. Othello 16th and Julius Caesar 17th drew large houses.

Tivoli Theatre (Edwin Stevens, manager): [illegible] is drawing fair houses. It will be succeeded by The Little Duke, Sept. 22.

Item: Donna Juanita will be the opening opera at the New Casino, Nov. 15.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Dreams, as presented by Sanger's co., was played during the past week. Business opened auspiciously, but fell off as the week progressed. Kruger, as John Antonio Binks, gave a very good imitation of Willie Edouin's performance in the same role. Fanny Rice as Ruby Binks made a very good impression. Her acting and singing in the photograph gallery scene was quite meritorious. Bertie Coote, as the office-boy, did very well. Remainder of the co. were so-so. Robson and Crane, Sept. 29; Mestayer's Comedy co., 6th.

Library Hall (J. A. Parks, manager): The Silver King played to a succession of good houses last week. Fred. De Belleville, as Wilfred Denver, gave a very strong impersonation of the character. John Jennings' conception of Jakes was admirable, and his rendition of the part met with considerable applause. Miss Carey also carried her portion of the burden of the play with considerable skill. In fact the entire co. did admirable work throughout. Margaret Mather, 29th; Hoop of Gold, Oct. 6.

Academy (H. W. Williams, manager): Tony Pastor's Own co. held the boards last week, and it is needless to say business was good. The co. is made up of excellent material, and the performance was consequently a very good one. Harry LeClair and W. G. Russell, assisted by Frank Girard, appeared in a very enjoyable sketch, entitled A Practical Joke. Myra Goodwin followed with a very neat and artistic song-and-dance. Silvo, the innovator, did some marvelous feats in balancing. The ever-popular Lester and Allen appeared in new oddities; Tony Pastor's comic carols were fresh and attractive; St. Felix Sisters executed some difficult styles in dancing, and the Russells in their Irish sketch, Friendly Neighbors, were quite amusing. Till's Marionettes, manipulated by John and Louisa Till, followed, and last, but not least, Duncan, the ventriloquist, who undoubtedly is the premier in his line, gave a very enjoyable performance with his wooden figures. The performance concluded with Lester's Bushel. Bad Boys, Montague's Dudes, 29th; Electric Sparks, Oct. 6.

Harris' Museum (P. Harris, manager): The performance given last week was very entertaining, and consisted of a slack-wire performance by Master Bensley; serio-comic songs by Stanley Gery; an Ethiopian sketch by John and Nellie Healy; the Rickettes' funny sayings; Allen and Bran executing quick movements and rapid paper-tearing; Clark Gibbs, Ethiopian eccentricities; James Bentley, equilibrist; Irish songs and dances by John James and Lillie Franklin; aerial feats by the Mardells, and Clark Gibbs' comical sketch entitled Can't Agree. Business good. Thorne and Willett's Museum comb., 29th, and Mr. and Mrs. M. V. Bates and Mlle. Etta, the mind-reader.

Sixth Street Museum: Quite a good performance was given last week, and business was satisfactory. For the week coming the following announcements are made: The Clipper Trio, Frank Lucelles, Lou Lucelles, Grace Barton, G. N. Mills, Nelson St. Clair, Maurice Joyce, Billy Sanford, Eli Bowen and the Hoon Family.

Items: Buffalo Bill's Wild West Show will exhibit at the Exposition grounds for one week, beginning 29th.—A menagerie is to be devoted to the curio department of the Sixth Street Museum. Mrs. General Tom Thumb and co. will be at the Sixth Street Museum next week.—Contrary to general expectation, Theodore Thomas will not come to our Spring musical festivals. Evans and Hoey are due here, 13th, and Orpheus and Eurydice 13th.—Duncan, the ventriloquist, was offered $300 for a week's engagement at Harris' Museum. Applications for the lease of Library Hall are becoming quite numerous.—Charles H. Hicks, manager, and F. D. Griswold, agent, of the Hoop of Gold co., are in town.

HARRISBURG.

Opera House (H. J. Steel, manager): Harry Montague's Dude co. showed to a small audience, Sept. 24. The show in its entirety merits commendation. The most worthy features of the entertainment were the acts of Tennyson and O'Gorman, a song-and-dance team; the fine singing of James Reiley, who possess an enviable tenor voice and uses it artistically and the harmonica playing of Luigi Del'Oro. The play is of very gossamer like texture, but affords the ladies a chance to display some very handsome costumes. The Planter's Wife was given to a house full of unoccupied seats [illegible] the pity, Sept. 25. The gentleman starring in this play assumed the same postures, delivered his lines and paid the same attention to stage business as when here before, that is to say he was fairly good then and is fairly good now, somewhat like the Bourbons of France, forgetting nothing. The Romany Rye opened for two nights and a matinee, Sept. 26, and did not do the business the management expected, though better than was done by previous attractions. The fact is indisputable that the attendance at the Opera House has been so small that some of the managers have felt a pain in a not too plethoric purse. D. A. M., 1st; Pop, 2d.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Harry Montague's Comedy co. appeared Sept. 23. The first part of the programme, which consisted of variety business, was of the average standard. The Dude; or, Fun at Long Branch, concluded the performance and created much merriment. Business fair. The Sothern Comedy co. presented Crushed; or, Whose Are They? 25th. Mr. Sothern is a fine actor, and is supported by an excellent co. The small audience did not appear to appreciate the merits of the actors, each of whom, however, gave an excellent portrayal of their respective roles. The comedy appears to be without plot, and was not understood. We would be pleased to see Mr. Sothern and co. in a comedy that does not overreach the comprehension of our people. Her Atonement, 9th.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Edward Sothern and his excellent co. appeared Sept. 26 in Crushed; or, Whose Are They? Slim business. Sothern is no doubt a good actor, but his play should be "Crushed" so that as to be beyond resurrection. If not, it will crush his reputation. Wilbur Opera co. will be welcomed 9th in Girofle-Girofla.

CORY.

Opera House (H. E. Gleason, manager): Hi Henry's Minstrels to good house Sept. 23. The Legend of Blue Beard Rock, as presented in the olio, is worthy of more than passing notice; it being something new in minstrel business, [illegible] being almost actually discarded. Singing and costumes fine.

McKEESPORT.

White's Opera House (James E. White, manager): George S. Knight, in Over the Garden Wall, Sept. 23, to a well filled house. The piece is funny and is sure to become popular. The co. is a very strong one. The singing of Mrs. Knight was excellent. They gave universal satisfaction. Romany Rye, 4th. The Knights left on special train for Cincinnati on the McK. and Y. Railroad on Saturday night.

TITUSVILLE.

Academy of Music (R. Barnsdall, manager): Hi Henry's Premium Minstrels, 25th, to a crowded house. Hi Henry's cornet playing was an especial feature.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Granger Brothers gave three entertainments of "[illegible] Exposed," Sept. 22, 23, 25, to light business.

Item: The opening of the new skating rink has drawn the crowds thither and threatens to lessen the patronage of the Opera House until the excitement has subsided.

JOHNSTOWN.

Union Hall: Patti Rosa was enthusiastically received Sept. 25, in Mizpah. Only a small house. Harris' Opera co., sang Mascotte, 26th, to a small audience, and Pinafore and Olivette, 26th and 27th, to full houses. Miss Caldwell, as leading lady, became quite a favorite, and the troupe grew daily in favor. They compare quite favorable with some of the cos. that play to higher prices. D. A. M., 4th; Rhea, 11th; Alice Oates, 17th; Harry Meredith Comedy co., 15th; George H. Adams, 25th.

Items: The American Four co., booked for 11th, has cancelled. The managers on account of full time this past week, had to refuse dates to San Francisco Minstrels; Knauff, Burton and Dreams.

EASTON.

Easton Opera House (William Steele, manager): Sept. 23, The Planter's Wife, to a fair house. Edward Sothern, in Crushed, 27th. Poor house.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Planter's Wife, 23d, to good business. The cast is very strong and pleased the audience immensely. [illegible] Opera co. in Prince Methusalem, 26th. Good house.

NEWCASTLE.

Opera House (R. M. Allen, manager): Harris' Comic Opera co., opened, 22d, for three nights and matinee to fair business. The Mascotte, Olivette and Pinafore were well done. Frank Deshon and Louis Carlberg are fine comedians and can sing. Anna Caldwell and Susan Carter were the best of the ladies. Baird's Minstrels, 2d; Hoop of Gold, 4th.

READING.

Academy of Music (John D. Mishler, manager): Sept. 23 and 24, The Romany Rye was produced to crowded houses. The performance was good throughout. The acting of Kate Baker and Clarence Handyside deserves special mention.

Grand Opera House (George M. Miller, manager): Sept. 26 and 27, Harry Montague, in The Dude, to good house. The specialties were very amusing. Booked: 1st, The Black Flag; 4th, the Sothern Comedy co.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): A rather light audience greeted Catherine Lewis' Comic Opera co., in Prince Methusalem, Sept. 23, caused no doubt by the recent opening of new rinks and the roller-skating craze. A large and fashionable audience was in attendance both nights, 1st and 2d, of Romany Rye, the effect of which was slightly felt by Planter's Wife co., 29th. Our city is extensively billed for Her Atonement, 4th, and Separation, 6th.

Item: The enterprising manager of Music Hall is reported as about embarking in the management of a professional base ball team for '85, the success of which is almost assured. As he will continue to manage the hall, we wish him every success in his new venture.

PITTSTON.

Music Hall (M. Evans, manager): Sept. 27, Prince Methusalem, by the New York Opera co. The music and singing was truly excellent and very well appreciated by a large audience.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Thursday, 2d, An Adamless Eden; 3d, Hazel Kirke; week of 6th, Equine Paradox. Sunday evening the American Band gave a grand concert before a large and refined audience.

Providence Opera House (George Hackett, manager): Week of Sept. 29, Storm-Beaten; Oct. 6 and week, Eric Bayley and co. The first three nights of last week were devoted to Caprice, presented by Minnie Maddern and a co. rather below the average. Minnie Maddern met with a very flattering reception. Her singing in the third act was excellent and received deserved applause. Thursday evening Roland Reed opened in Cheek before a fair-sized audience. He was ably supported by Blanche Vaughn, who is a native of our city, Alice Hastings and Messrs. Hight, Birch and Jenkins. On Friday evening his new play, Humbug, was given the second production on any stage, the first being at Fall River. The play is made up of complicated and absurd incidents and situations. Mr. Reed's role was much stronger than his Dick Smythe. Alice Hastings, as a gushing widow, has an important part, but does not, from some cause, grasp the conception. Miss Vaughn has a small part, but makes the most of it. The other parts are in good hands. Miss Mortimer was presented with a handsome basket of flowers. Humbug is destined to be more popular than Cheek.

Sans Souci Garden (W. E. White, manager): Last week was the closing one of the season, the attraction being Margaret Lanner in East Lynne. Her support was excellent, most worthy of mention being R. J. Dillon, Rufus Scott and J. W. Hague. Little Gertie as the child scored a success, and with Miss Lanner was called before the curtain at end of fourth act. This closes the most prosperous season the Garden has ever known.

Theatre Comique (Hopkins and Morrow, managers): Arrivals: Prince Kamoeshin, Hawkins and Collins, Frank Jones and Alice Montague, Gus Hill, re-engagement of Henshaw and Ten Broeck. Departures: the Shedman Brothers, Dolly Davenport and Kine Brothers. Fitzgerald and Lacy and Clara Ravine's engagement was cancelled after the matinee from causes known only to the management. Maggie Cline was substituted. Henshaw and Ten Broeck and the Shedman Brothers have made a big hit. Maggie Cline with her "Mary Ann Kehoe" received a big ovation from the gallery.

Items: The *Telegram* (D. O. Black, proprietor) has been attached for $15,000 on a suit for libel.—M. B. Curtis and wife were in the city last week. Miss Dickie Delaro states that she has not retired from the profession, reports to the contrary notwithstanding.—Grand Exalted Ruler Edwin Perry made an official visit to Providence Lodge of Elks last evening.—George O. Willard, of the *Press* and *Star*, has been invited to read a paper before the Historical Society on the subject of old theatres and actors in Providence.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Storm-Beaten, 25th and 26th, to two packed houses, no doubt due to the name of Charlotte M. Wayland, a Newport lady, on the bills. Miss Wayland surprised her many admirers by her capital acting of Priscilla Sefton, although at times a trifle stagy. The character is admirably suited to her, and no doubt she will make a success before the close of the season. M. B. Leavitt's Specialty co. played to a good house 27th.

SOUTH CAROLINA.

CHARLESTON.

John E. Owens, the veteran actor and owner of the Academy of Music, has arrived, and will spend the greater part of the Winter here, devoting himself exclusively to the management of this theatre. Among the many attractions he has already booked are: Eric Bayley's English Comedy co., Ames' Orpheus and Eurydice, Milton Nobles, Planter's Wife, W. J. Scanlan, Silver King, Called Back, Ristori, Galley Slave, Effie Ellsler, Dead Heart, Rhea, Separation, La Charbonniere, Clara Morris, James O'Neill, Peck's Bad Boy, John T. Raymond, My Partner, Nell Burgess, Criterion Comedy co., Harry Webber, Abbie Carrington, McAuley, May Blossom, The Rajah, A Bunch of Keys, Our Strategists, Frank Mayo, Mestayer's Comedy co., Romany Rye, T. P. W. Minstrels, Ford's Opera co., Bertha Welby.

Tony Denier played to three large houses Sept. 26, 27, and Saturday matinee. Bertha Welby, 1st and 2d.

COLUMBIA.

Opera House (Eugene Cramer, manager): Lizzie May Ulmer, Sept. 24, in Dad's Girl, to a fair audience. The scenery, which was painted by Mr. Cramer, added much to the success of the play. Every set in the four acts was new.

TENNESSEE.

MEMPHIS.

Peoples Theatre (Harry Walker, manager): New arrivals present week are: Connors and Adams, song-and-dance team, Violetta [illegible], Lizzie Raymond and Hattie Appleton. Good houses entire week.

Items: [illegible] Theatre will open 2d with Flora Moore's Bunch of Keys co., to be followed by T. P. and W.'s Minstrels, and Adamless Eden co.—Hall's Circus, Museum and Menagerie showed here entire week of 22d and drew large crowds. Harry Lee, advance of Flora Moore, has arrived.—J. H. Hall, proprietor of Hall's Circus, is a former resident of Memphis, having 20 years gone by a museum permanently located on our main street.

TEXAS.

TYLER.

Albertson's Opera House (E. Albertson, manager): The J. H. Stutt's Dramatic co. played Sept. 23, 24 and 25, to fair business, presenting Under the Gaslight, Nuggets and The Silver King, [illegible]. The play is worthy of notice being original with Mr. Stutts. Both J. H. and L. Alma Stutts are artists. Their support is fair.

Gossip: Please correct my last report wherein you say I was flattened out by Lulu Hurst. She had no effect on me whatever, and very little on anyone else. A very poor Lulu.

BRENHAM.

Grand Opera House (Alex. Simon, manager): Fulton's Juvenile Minstrel co. opened our season Sept. 18, and notwithstanding the opposition the box-office receipts footed up $150; performance was very good [illegible].

FORT WORTH.

Opera House (Charles Beaton, manager): The Georgia Wonder (?) appeared Sept. 21 to fair houses. Performance gave general satisfaction. Don't think she was the original, the gentlemen who took part in the performance had hard work to defeat her tricks. Callender's Colored Minstrels appeared 23d to full house. Billy Kersands was billed, but did not appear. Tom McIntosh filled his place and was the life of the co. If anything he is better than Kersands. The Hyer Sisters gave a couple of operatic selections and were well received.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): A good house greeted the Georgia Wonder (?) Sept. 17. She was introduced to the audience as Miss Lulu Hurst. Her performance was quite entertaining, and puzzled the gentlemen on the stage. Only a Woman's Heart was presented to a large and highly pleased audience 29th. Newton Beers' rendition of Roger was certainly a wonderful piece of acting. It could not be improved. His support was excellent. Marie Marcie rendered her part well. Marion Percy and Howard James furnished the comedy parts in good style. Taking it all around it was a very fine performance.

Items: Miss Hurst (?) is in the city and may favor us with another entertainment.—Mr. Green and Mr. Beers send regards to THE MIRROR.

Arena: The Sells Brothers' advertising car is in town. They will be here 29th.

DALLAS.

Dallas Opera House (Charles Beaton, manager): Callender's Minstrels Sept. 19, 20, to good-sized audiences. Under the Gaslight 25th; A Marble Heart 26th, by the Mabel Norton co., to fair houses. The performances were excellent.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): The Rentz-Santley Novelty and Burlesque co. play here Sept. 29 and 30. The mayor ordered their lithographs to be taken out of the store windows and their posters to be torn from the boards. This action of the Mayor insures them large business. Ford's Opera troupe opens a four nights' engagement, 1st.

Mozart Hall (C. L. Leigh, manager): The Dime Museum opens this week with the following attractions: Lena Foley, vocalist; the Harris Brothers, La Petite Joyce, contortionist; Queen Sarbea, the Gottlieb, and Weidman with his troupe of trained monkeys and dogs.

Arena: Robinson's Circus performed to packed tents, 26th.

LYNCHBURG.

Opera House (T. H. Simpson, manager): H. A. D'Arcy's co., with Bertha Welby, in Lady Clare, 1st, and A Terrible Temptation, 2d. Small business.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Patti Rosa in Mizpah appeared Sept. 24 to a large audience. All were very well pleased with the performance. Planter's Wife, 27th and 29th and matinee to very good business. Rajah co., 4th.

Academy of Music (Charles Shay, manager): J. J. Sullivan and Whitney and Long's Comedians appeared this week to fair business. Political excitement and the presence of Gen. John A. Logan interfered with business to some extent this week at both houses. Uncle Tom's Cabin, 6th, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (A. L. Marsh, manager): Charles A. Gardner in Karl, the Peddler, gave two performances Sept. 22 to well filled houses. The play is somewhat changed, and for the better, since last presented here. Mr. Gardner gives a clever impersonation of the German peddler and was well received. Mr. Gardner sings fairly and his songs are well selected. Support poor. The Florences opened a three nights' engagement 23d and played to large audiences. Louis Aldrich in My Partner was the next attraction, opening 25th for four nights. Mr. Aldrich does not give the strong, manly portrayal of former days. He has grown very fleshy since his last appearance here, but this could be overlooked were it not for his ranting and snap chewing. Charles Mason makes a handsome Ned Singleton, though he is too well aware of the fact. The Wing Lee of Luke Martin is a capital bit of acting. Dora Goldthwaite acted the part of Mary Brandon in a careful, earnest manner, and added much to the interest of the play. The rest of the co. were only fair. Pavements of Paris week of 29th.

Academy of Music (Harry Deakin, manager): The Smith, Waldron, Cronin and Martin Comedy co. played a return engagement Sept. 21 to good business. Their performance has already been criticised in these columns. John A. Stevens in Unknown opened a week's engagement 22d to a fair-sized audience. The play has been presented here before and is by no means unknown. With the exception of Anna Boyle as Bessie Merrybright, Hudson Liston as Jack Salt, Charles Barringer as Albert Stormking, and M. Gallagher as Pat, the support is poor. Business has been fair. Next week, Joseph H. Keane.

Items: Mme. Stanley's Female Mastodon Minstrels have been crowding [illegible] nightly. They give a very poor show.—At the Dime Museum a number of new attractions appear, and a very good performance is given in the variety hall.—Manager Deakin of the Academy is contemplating an extended trip through the Southern cities.

PORTAGE.

Dullaghan's Opera House (John Dullaghan, Jr., manager): Happy Cal Wagner opened our season Sept. 22 to a full house and gave a good entertainment.

MADISON.

Opera House (George Burroughs, proprietor): The Florences came Sept. 26, in The Mighty Dollar, to a large and pleased audience.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Robertson's Young Ladies' Band appeared Sept. 26 before a highly appreciative audience, and fully demonstrated before the close of the first number that they were musicians of more than ordinary ability. The comb. is composed of musical prodigies of the highest skill and culture, each of whom has attained a mastery of her particular instrument. They are all young, intelligent and fair to look upon. Jessie Smith, the cornet soloist, was heartily applauded, and an encore followed her rendition of "Silver Stream Polka." Nellie Jennings, solo baritone, won many admirers. Nellie Piper, tuba, is a musician of considerable ability. Minnie Whitney, solo violinist, is worthy of especial praise. She was encored several times. Flora Sprague, the tenor drummer, sustained the well-earned reputation she has won. Of Laura Borden, the elocutionist, too much cannot be said in her favor. The selections were timely and delivered in a manner that evoked the praise of the entire audience. Dickson's Sketch Club, 9th.

Items: W. H. Crickmore, of Cartland-Murray fame, spent Sunday here with some friends and made your correspondent a very agreeable call. Crick is as popular as ever and is always welcome here.—A. Bock, the genial manager of Concordia Hall, showed me some beautiful frescoing, besides a new drop, representing an oriental scene, which he has had painted for the house. William Bartell, of this city, did the work, and a fine piece of work it is.—Allow me to congratulate the Giddy Gusher on her reappearance.

OSHKOSH.

Turner Opera House (A. Von Kaas, manager): Cal Wagner's Minstrels gave an entire new programme to a well filled house Sept. 24. Features were all good.

Grand Opera House (R. L. Marsh, manager): W. J. Florence and Wife, in the Mighty Dollar, to fair business, 25th. Charles A. Gardner in Karl, 27th, to good house, considering the high pitch at which the campaign is running here. Dickson's Sketch Club, 4th; Joseph Jefferson, 8th; Ranch 10, 10th, 11th; Bunch of Keys, 13th and 14th.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Romany Rye, week of 22d. Good audiences. Co. only fair; not as good as last year. Week of 29th, Silver King, F. C. Bangs in the title role. Henry Irving, 7th to 11th.

People's Theatre (J. C. Conner, manager): This house has been closed during the past week, with the exception of 23d, when the California Minstrels—composed of local talent, it is said—endeavored to give a performance, but the audience present objected and left the house in a body. Week of 29th, Charles M. [illegible], art lecturer.

Horticultural Gardens Pavilion: Barnett's New York Ideal Opera co. closed their season 27th, owing to lack of patronage. I understand that the co. have received their salaries in full. Mr. Barnett dropped a good round sum.

MONTREAL.

Academy of Music (Henry Thomas, manager): Salsbury's Troubadours in Three of a Kind first half of the week of 22d and Greenroom Fun last half, drew moderate houses. Next week Henry Irving will appear in Merchant of Venice, Much Ado About Nothing, Hamlet and Louis XI. The sale of seats has been large so far.

Crystal Palace Opera House (Louis McGowan, manager): Howorth's Hibernica co. played to wretched business all week. Before the end of the week the [illegible] were reduced to ten-cents.

Royal Museum (Sparrow and Jacobs, managers): Charles Fostelle and co. in Mrs. Partington drew large houses. The performance was fair. Smith's Rooms to Rent co. week of Sept. 29.

Arena: Forepaugh raked in $25,000 here in two days which is not a bad showing, and wet weather at that.

LONDON.

Grand Opera House (J. R. Davidson, manager): Lillian Lewis, supported by C. B. Gardner's co., opened a five-night engagement Sept. 23. Only a Farmer's Daughter was presented 23d, 24th and 25th to crowded houses. The bill was changed 26th. A Guess, or Was She Right, was put on to fair business, and 27th Fate to good house. The manager, Joseph Frank, expressed his satisfaction with the reception given him by the London people. The Holman Opera co. opened Sept. 29. Mascotte 29th and 30th; Pinafore, 1st and 2d; Killarney, 18th, and Mascotte, 17th, were presented to good business.

HALIFAX.

Items: The Lyceum has been rented by Dan Hart, who is managing a variety show at cheap prices. The co. this week includes Dan, Gussie and Katie Hart, Burke Brothers and George St. Felix.—The Gay family, consisting H. Price Webber's Boston Comedy co. and Zera Lemon, magician, are all playing in the small towns in this province. The engagement of the Boston Museum co. at the Academy is being looked forward to with considerable interest.

HAMILTON.

Grand Opera House (J. M. Lattimer, manager): Harrigan and Hart's [illegible] co. drew a good house, Sept. 29, though the weather was most unfavorable. The co. is large, including some good specialty artists. Henry Irving, 9th.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): The theatrical season opened here Sept. 29 with a strong and well appointed co., which presented Lawrence Marston's new and romantic drama, A Wife's Honor, to a good house. The stars, Frank Evans, Lawrence Marston and Lillian Dunstan, were liberally applauded. [illegible], 9th.

Item: The Mirror correspondent would extend thanks to J. E. Brooks, business manager of A Wife's Honor co., for courtesies.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Mountain Pink Co. (Della Moore): Evansville, Ind., 2; Cairo, Ill., 3, 4; Paducah, Ky., 6; Madisonville, 7; Hopkinsville, 8; Clarksville, Tenn., 9, 10.

Annie: Brooklyn, 29, week; Boston, Oct. 6, week; Providence, 13, 14; Worcester, Mass., 15; Hartford, Ct., 17; Meriden, 18; Trenton, N. J., 24.

Augustin Daly's Company: New York City, 6, for season.

Aiken-Wallace-Villa: Wheeling, W. Va., 29, week; Columbus, O., 8, 9, 10; Cleveland, 13, week.

Atkinson's Bad Boy Co. No. 1: Meriden, Ct., Rockville, 3; Hartford, 4; Winsted, 6; Waterbury, 7; Bridgeport, 8; Ansonia, 9; Wallingford, 10; New Haven, 11; Brooklyn, 13, week, close three weeks.

Atkinson's Bad Boy Co. No. 2: Ashland, Ky., 2; Mt. Sterling, 3; Winchester, 4; Lexington, 6; Paris, 7; Cynthiana, 8; Georgetown, 9; Nicholasville, 10; Elizabeth, 11.

A Wife's Honor Co.: Coldwater, Mich., 3; Cleveland, Oct. 6, week.

An Adamless Eden Co.: Birmingham, Ala., 2; Nashville, Tenn., 3, 4; Chattanooga, 6; Murfreesboro, 7; Clarksville, 8; Memphis, 9; Helena, Ark., 10; Pine Bluff, 11; Little Rock, 13; Hot Springs, 15; Texarkana, Texas, 16; Marshall, 17; Shreveport, La., 18.

Adamless Eden Co. No. 2: Providence, Oct. 2; Newport, 3; Lynn, 4; Portland, 6; Worcester, 7; Lowell, 8; Taunton, Mass., 9; Fall River, 10; Brockton, 11; Philadelphia, 13, week; Trenton, N. J., 20.

Baker and Farron: Toronto, 2, 3, 4.

Bartley Campbell's White Slave Co.: Galesburg, Ill., 2; Davenport, 3; Cedar Rapids, 4; Minneapolis, 6, 7, 8; St. Paul, 10, 11; St. Joe, Mo., 17, 18.

Bartley Campbell's Separation Co.: Newark, N. J., 29, week.

Bartley Campbell's Siberia Co.: Baltimore, 29, week; Washington, Oct. 6, week; Pittsburg, 13, week; Buffalo, 20, week; Toronto, 27, week; Detroit, Nov. 3, week.

Brooks and Dickson's La Charbonniere Co.: Philadelphia, Oct. 20.

Bertha Welby: Charleston, S. C., Oct. 1, 2; Savannah, Ga., 3, 4; Augusta, 6, 7; Athens, 8; Macon, 9; Americus, 10; Eufaula, Ala. 11; Atlanta, Ga., 13, 14.

Barry and Fay: Detroit, 2, 3, 4. Grand Rapids, 6; Flint, 9.

Burr Oaks Co.: Toledo, O., Oct. 2, 3, 4; Jackson, Mich., 6, 7; Lansing, 8, 9; Grand Rapids, 10, 11; Lima, O., 13, 14; Dayton, 15, 16; Lexington, Ky., 17, 18; Cincinnati, 20, week.

Boston Theatre Silver King Co.: Bridgeport, Ct., 2; New Haven, 3, 4; Meriden, 6; New Britain, 7; Hartford, 8, 9; Worcester, Mass., 10, 11; Providence, 13, week; Pawtucket, R. I., 20; Fall River, Mass., 21; New Bedford, 22; Newport, R. I., 23; Brockton, Mass., 24; Chelsea, 25.

Bunch of Keys (Frank Sanger, manager): Louisville, 29, week; St. Louis, Oct. 6, week.

Bunch of Keys (Dudley McAdow, manager): Memphis, 2, 3, 4; Nashville, 6, 7, 8; Birmingham, Ala., 9; Montgomery, 10, 11; New Orleans, 13, week; Pensacola, Fla., 20; Mobile, 21; Eufaula, Ala., 22; Americus, Ga. 23; Atlanta, 24, 25.

Bunch of Keys Co. No. 3: Manitowoc, Wis., 6; Green Bay, 7, 8; Appleton, 9; Wausau, 10; Stevens Point, 11.

Barney McAuley: Leadville, 2, 3, 4; Emporia, Kas., 6; Topeka, 7; Lawrence, 8; Atchison, 9; Leavenworth, 10, 11; Kansas City, 13, 14, 15; St. Joe, 16; Creston, Ia., 17; Ottumwa, 18.

Bandit King Co.: Indianapolis, 29, week; New Orleans, Oct. 13, week.

Bayne's Co.: Carrollton, Ill., 29, week; St. Louis, Oct. 6, week; Little Rock, Ark., 13; Pine Bluff, 14; Greenville, Miss., 15.

Bartlett's Co.: Creston, Ia., 30 to Oct. 2.

Clara Morris: N. Y. City, Sept. 29, two weeks; Brooklyn, 13, week; Boston, 20, two weeks.

Crossen's Banker's Daughter Co.: Norwich, Ct., 2; Mystic, 3; Willimantic, 4; Hartford, 6; Springfield, Mass., 7; New Haven, Ct., 8; Bridgeport, 9; Bristol, 10; Pittsfield, Mass., 11.

Carrie Swain: Worcester, Mass., 2; Lawrence, 3; Chelsea, 4; Lowell, 6, 7, 8; Haverhill, 9; N. Adams, 10; Oneida, N. Y., 11; Chicago, Oct. 13, week.

C. A. Gardner: Madison, Wis., 2; Janesville, 3—close.

Called Back Co. (R. B. Mantell): N. Y. City, Sept. 15, four weeks.

C. B. Bishop: Hot Springs, Ark., 10, 11.

Crimes of London: Taunton, Mass., 30, Oct. 1, 2; New Bedford, 3, 4; Gloucester, 6; Marblehead, 7; Portsmouth, 8; Newburyport, 9; Portland, Me., 10, 11; Bath, 13; Thomaston, 14.

C. L. Davis: Portland, Me., 2; Dover, N. H., 3; Amesbury, Mass., 4; Newburyport, 6; Lawrence, 8; Salem, 9; Gloucester, 10; Lynn, 11; Trenton, N. J., 25.

Constable Hook Co.: Halifax, N. S., 6, week.

[illegible] Co.: Baltimore, Oct. 27, week.

Dion Boucicault: St. Paul, 2, 3, 4; Lacrosse, Wis., 6; Dubuque, Ia., 7; Davenport, 8; Burlington, 9; Keokuk, 10; Quincy, Ill., 11; St. Joe, Mo., 13; Topeka, Kan., 14; Leavenworth, 15; Atchison, 17; Lincoln, Neb., 17; Omaha, 18.

Dixey Rice Burlesque Co.: N. Y. City, Sept. 4—indefinite season.

Dickson's Sketch Club: Oshkosh, Wis., 2; Milwaukee, 3, 4; Sheboygan, Wis., 9.

Denman Thompson: Omaha, Neb., 1, 2; Grand Island, 3; Cheyenne, Wy. T., 4; Denver, 6, week; Leadville, 13, 14, 15; Salida, 16; Pueblo, 17; Colorado Springs, 18; Topeka, Kan., 20; Atchison, 21; Leavenworth, 22; Kansas City, 24, 25.

Devil's Auction (Frank Gardner, manager): Bloomington, Ill., 1, 2; Decatur, 3; Jacksonville, 4; St. Louis, 6, week; New Orleans, 20, two weeks.

Dan Sully's Corner Grocery (E. H. Banker, mgr.): Detroit, 2, 3, 4.

Dalys' Vacation Co.: Newark, O., 2, 3; Cumberland, Md., 4; Baltimore, 6, week; N. Y. City, 13, three weeks; Boston, Nov. 3, two weeks.

Draper's Uncle Tom Co.: Lawrence, Kas., 6; Fort Scott, 25.

Deuce of Hearts: N. Y. City, 6, week.

Dan and Josie Sullivan: Chattanooga, Tenn., Oct. 6.

Edwin Booth: Boston, Nov. 17, four weeks.

Ed. Bailey's Comedy Co.: Philadelphia, 29, week; Providence, Oct. 6, week.

[illegible] Co.: San Francisco, Oct. 6, two weeks.

Evans and Hoey: N. Y. City, 22, two weeks; Baltimore, Oct. 6, week; Washington, 13, week; Pittsburg, 20, week; Philadelphia, 27, week.

Fanny Davenport: Kansas City, Mo., Oct. 6; Denver, 13, week; N. Y. City, Nov. 10.

Frank Mayo: Washington, 29, week; Norfolk, Va., 6, 7; New Orleans, 27, week.

Florences: Council Bluffs, Ia., 2; Omaha, Neb., 3, 4; Atchison, Kas., 6; Leavenworth, 7; Topeka, 8; Kansas City, Mo., 9, 10, 11; St. Louis, 13, week.

Fred. Warde: Burlington, Ia., 2; Ottumwa, 3; Moberly, Mo., 4; Kansas City, 6, 7, 8; St. Joe, 9; Topeka, Kas., 10, 11; Sedalia, 13; Fort Scott, 14, 15; Parsons, 16; Denison, Tex., 17, 18; Sherman, 20, 21; Dallas, 22, 23.

F. S. Chanfrau: Jersey City, 29, week; N. Y. City, Oct. 6, week.

Flora Myers Co.: Brockton, Mass., 13 to 15.

Fanny Mountcastle: Council Bluffs, Ia., Nov. 1.

Gus Williams (J. H. Robb, manager): Indianapolis, 2, 3, 4; St. Louis, 6, week; Quincy, Ill., 13; Keokuk, Ia., 14; Burlington, 15; Monmouth, Ill., 16; Champaign, 17; Mattoon, 18; Henderson, Ky., 20; Hopkinsville, 21.

George C. Miln: Spokane Falls, W. T., Oct. 2; Walla Walla, 6, 7; The Dalles, Ore., 8, 9; Salem, 10, 11; Portland, 13, week; Olympia, Wash. T., 20; New Tacoma, 21, 22; Seattle, 23, 24, 25; Victoria, B. C., 27, week.

Gorman's Bad Boy Co.: Ashland, Ky., 2; Mt. Sterling, 3; Winchester, 4; Lexington, 6; Paris, 7; Cynthiana, 8; Georgetown, 9; Nicholasville, 10; Elizabeth, 11.

[illegible] D. A. M. Co.: Harrisburg, Pa., 2; Johnstown, 3; McKeesport, 4; Wheeling, W. Va., 6, 7; Columbus, O., 8, 9; Mansfield, 10; Springfield, 11; Louisville, 13, week; Chicago, 20, week.

Harrigan and Hart's Travelling Co.: Syracuse, 3, 4; Utica, 6; Rome, 7; Schenectady, 8; Albany, 9, 10, 11; Cohoes, 13; Pittsfield, Mass., 14; Hartford, Ct., 15; Meriden, 16; Springfield, 17; Worcester, 18.

Hill's [illegible] Theatre Co.: Utica, N. Y., 20, two weeks.

Hanlons: Chicago, 29, week; Kalamazoo, Mich., Oct. 6; Grand Rapids, 7, 8; Adrian, 13; Jackson, 14; Racine, Wis., 15; Milwaukee, 16, 17, 18; Chicago, 20, week.

Harrison-Gourlay Co.: Philadelphia, 29, week; Boston, Oct. 6, two weeks; N. Y. City, 20, three weeks.

Harris' Dead Heart Co.: Richmond, Va., Oct. 13.

Hazel Kirke Co.: Fall River, Mass., 2; New Haven, 3, 4; N. Y. City, 6, week; Albany, 13, 14, 15; Troy, 16, 17, 18; Scranton, Pa., 20; Wilkesbarre, 21; Elmira, N. Y., 22; Utica, 23; Syracuse, 24, 25.

Henry Irving: Montreal, Oct. 2, 3, 4; Hamilton, 6; Toronto, 7 to 11; Buffalo, 13, 14, 15; Albany, 16, 17, 18; Boston, 20, two weeks; N. Y. City, Nov. 10, four weeks.

Herrmann's Co.: Harlem (Mt. Morris), Oct. 6, week.

[illegible] Fantasma Co.: N. Y. City, Nov. 10, two weeks.

Hoop of Gold Co.: Newcastle, Pa., 4; Pittsburg, 6, week.

Hearts of Oak: N. Y. City, 29, week; Baltimore, Oct. 6, week; Williamsport, Pa., 13.

Her Atonement Co.: Scranton, Pa., Oct. 2, 3; Pittston, 3; Wilkesbarre, 4; Easton, 6; Reading, 7; Pottsville, 8; Allentown, 9; Bethlehem, 10; Trenton, N. J., 11; N. Y. City, 13, week; Williamsburg, 20, week.

In the Ranks Co.: St. Louis, 29, week; Cincinnati, Oct. 6, week; Milwaukee, 13, week.

[illegible] Co.: Rochester, Nov. 6, 7.

J. K. Emmet: Troy, 29, week; Pittsfield, Mass., 6; Williamsport, Pa., 10.

John McCullough: Chicago, Sept. 22, three weeks.

John Gilbert: Boston, Oct. 6, three weeks.

Joseph Murphy: Philadelphia, 29, week; Salem, Mass., Oct. 6; Holyoke, 9.

John S. Murphy (Kerry Gow): Bangor, 2; Waterville, 3; Farmington, 4; Nashua, N. H., 6; Keene, 7; Fitchburg, Mass., 8; Turner's Falls, 9; Chicopee, 10; Westfield, 11; Northampton, 13; Bellows Falls, Vt., 14; Brattleboro, 15; Athol, Mass., 16; Greenfield, 17; N. Adams, 18.

Joseph H. Keane: Milwaukee, 29, week; Chicago, Oct. 13, week.

John A. Stevens: Chicago, 29, week; Battle Creek, Mich., Oct. 6; Muskegon, 7; Marshall, 8; Grand Rapids, 9; Kalamazoo, 10; Jackson, 11; Saginaw, 13; Bay City, 14; Flint, 15; Port Huron, 16; Ypsilanti, 17; Ann Arbor, 18; Chicago, 20, week.

John T. Raymond: St. Louis, 29, week.

Joseph Jefferson: Minneapolis, Oct. 2, 3, 4; Eau Claire, 6; Madison, 7; Oshkosh, 8; Racine, 9; Milwaukee, 10, 11; Ottumwa, Ia., 13; Davenport, 14; Peoria, Ill., 15; Keokuk, Ia., 16; Springfield, Ill., 17; Bloomington, 18; Indianapolis, 20; Dayton, O., 22; Columbus, 23; Louisville, 23, 24, 25.

Janauschek: N. Y. City, Sept. 15, three weeks; Philadelphia, Oct. 6, week.

Jacques Kruger (Dreams): Cincinnati, 29, week; Akron, O., 8.

Jessie [illegible]: Friend, Neb., 29 to Oct. 4.

Josephine Reiley: Lansing, Mich., Oct. 16.

John Murray's Co.: Halifax, N. S., 6, week.

Kate Claxton: New York City, 29, week; Brooklyn, Oct. 6, week; Philadelphia, 27, week.

Knights (Mr. and Mrs. George S.): Buffalo, 2, 3, 4; Bradford, Pa., 6; Olean, N. Y., 7; Hornellsville, 8; Elmira, 9; Ithaca, 10; Syracuse, 11; N. Y. City, 20.

Kate Castleton: San Bernardino, Cal., 6, 7.

Kiralfys' Sieba: N. Y. City, Sept. 1, six weeks.

Kiralfys' Excelsior: Cincinnati, 27, two weeks.

Kittie Rhoades: Jonesboro, Tenn., 1, 2, 3; Johnson City, 4, 6; Roanoke, Va., 7 to 11; Petersburg, 13, 14; Norfolk, 15; Hampton, 16, 18.

Kendall Dramatic Co.: Bushnell, Ill., 29, week; Jerseyville, Oct. 6, week; Jackson, Miss., 20, week.

Lillian Olcott: Easton, Pa., Oct. 20; Reading 21; Harrisburg, 22; Hagerstown, Md., 23; Frederick, 24; Alexandria, Va., 25.

Lawrence Barrett: Helena, Mont., 29, week; Butte City, Oct. 6, 7, 8; Cheyenne, Wy. Ter., 11; Omaha, Neb., 13, 14; Des Moines, Ia., 15, 16; Cedar Rapids, 17; Clinton, 18.

Lights o' London (Eastern): Lowell, Mass., 1, 2; Worcester, 3, 4; Woonsocket, R. I., 6; Brockton, Mass., 7, 8, 9; Newport, 10, 11; Fall River, 13, 14; New Bedford, 15, 16; Taunton, 17, 18; Holyoke, 20, 21; Waterbury, 22, 23; Hartford, Ct., 24, 25.

Lights o' London (Western): Oswego, N. Y., 2; Watertown, 3, 4; Ottawa, Ont., 6, 7, 8; Ogdensburg, N. Y., 9, 10; Brockville, Ont., 11; Belleville, 13, 14; Kingston, 15, 16, 17.

Lynwood Co.: N. Y. City, 22, two weeks; Jersey City, 6, 7, 8; Meriden, Ct., 14.

Lisetta Ellani: Sorel, Canada, 3, 4.

Lillie Hinton Co.: Philadelphia, 29, week.

Lizzie May Ulmer: Montgomery, Ala., 2; Mobile, 3, 4; New Orleans, 6, week; Houston, Texas, 13, 14; Brenham, 15; Galveston, 16, 17, 18.

Lizzie Evans: Louisville, 29, week; Huntsville, Ala., Oct. 6 to 9; Chattanooga, 10; Atlanta, 11; Vicksburg, 13, 14; Jackson, 15; Memphis, 16, 17, 18; Murfreesboro, Tenn., 20; Nashville, 21, 22; Owensboro, Ky., 23, 24; Henderson, 25; Paducah, 27; Cairo, Ill., 28; Decatur, 29; Springfield, 30.

Lillian Brown's Jollities: Kansas City, 2, 3, 4; Hiawatha, Kas., 6; Nebraska City, Neb., 7; Lincoln, 8; Omaha, 9; Plattsmouth, 10; Council Bluffs, Ia., 11, 13; Red Oak, 14; Creston 15; Chariton, 17; Des Moines, 20 and 21; Albia, 22; Mt. Pleasant, 23; Keokuk, 25; Chicago, 27, week.

Louis Aldrich (My Partner): Keokuk, 2; Quincy, Ill., 3; Hannibal, Mo., 4; St. Louis, 6, week; Cincinnati, 13, week.

Louise Sylvester: Carthage, Mo., 2; N. Springfield, 3; Springfield, 4; Joplin, 6; Fort Scott, Kas., 7 to 11; Emporia, 13; Junction City, 14; Topeka, 15, 16; Leavenworth, 17, 18; Kansas City, 20, 22; Lawrence, Kas., 23; Atchison, 24, 25.

Lotta: N. Y. City, Sept. 29, week; New Haven, 6; Meriden, 7; Philadelphia, 13, four weeks.

Little's World Co.: Moberly, Mo., 2; Sedalia, 3, 4; Ottawa, Kas., 6; Lawrence, 7; Leavenworth, 8; Atchison, 10; St. Joe, Mo., 11; Lincoln, Neb., 13; Nebraska City, 14; Plattsmouth, 15; Council Bluffs, Ia., 16; Des Moines, 17, 18; Oskaloosa, 20; Ottumwa, 21; Davenport, 22, 23; Burlington, 24, 25.

M. B. Curtis: Portsmouth, N. H., 2; Newburyport, Mass., 3; Lowell, 4; Boston, 6, week; Reading, Pa., 13; Lancaster, 14; Hagerstown, Md., 15; Cumberland, 16; Parkersburg, W. Va., 17; Chillicothe, O., 18; Cincinnati, 20, week; Louisville, 27, week.

Milton Nobles: Winnipeg, 6, week.

Monte Cristo Co. (Stetson's): Boston, 22, two weeks; Lynn, Oct. 6; Salem, 7; Newburyport, 8; Manchester, 10; Haverhill, 11; Bangor, Me., 13, 14; Gardiner, 15; Lewiston, 16; Portland, 17, 18; Lawrence, Mass., 20; Lowell, 22; Providence, 23, 24, 25.

Mme. Janish: N. Y. City, Sept. 22, four weeks; Philadelphia, Nov. 3, two weeks; Washington, 17, week; Baltimore, 24, week.

Margaret Mather: Pittsburg, 29, week; Elyria, O., Oct. 6; Sandusky, 7; Toledo, 8, 9; Jackson, Mich., 10; Detroit, 11; Chicago, 13, two weeks.

Mattie Vickers: [illegible] Louis, 29, week; Cincinnati, 6, week; Chicago, 13, week; Madison, Wis., 24.

Maggie Mitchell: Chicago, Sept. 29, week; Elgin, Ill., Oct. 6; Beloit, Wis., 7; Janesville, 8; Madison, 9; St. Paul, 13, week; Minneapolis, 20, week.

Michael Strogoff Co.: Rochester, 29, week; Buffalo, 6, week; Wheeling, W. Va., 13, 14, 15; Columbus, O., 16, 17, 18; Louisville, 20, week.

May Blossom Co.: Philadelphia, Oct. 6, two weeks; Boston, 20, week.

Mestayer's Tourists: Columbus, O., 29, week; Pittsburg, Oct. 6, week.

Mrs. G. C. Howard's Uncle Tom Co.: Harlem (Mt. Morris), 29, week; Jersey City, Oct. 9, 10, 11.

Muggs' Landing Co.: Pottsville, Pa., 2.

Mattie Williams: [illegible], Ill., 30 to Oct. 3; Belleville, 4; Duquoin, 6 and 7; Pinckneyville, 8, 9, 10.

Montague's Dude Co.: Pittsburg, 29, week; Buffalo, Oct. 6, week.

Marie Atkinson Co.: Wilbur, 2, 3, 4; Fairmount, 6, week.

[illegible] N. Y. Co.: Newark, 29, week; Harlem, N. Y., Oct. 20, week.

Mabel Norton Co.: Tyler, Texas, Oct. 2, 3, 4; Long View, 7, 8; Marshall, 9, 10; Jefferson, 11; Pittsburg, 13; Sulphur Springs, 14 to 17; Bonham, 18; Paris, 21, 22, 23; Clarksville, 24, 25.

Miller Comedy Co.: Upper Sandusky, O., 7, 8, 9.

Minnie Palmer: Buffalo, 29, week; N. Y. City, Oct. 6, two weeks; Boston, 20.

Nat Goodwin: Chicago, Oct. 6, week.

Neil Burgess: Kingston, N. Y., Oct. 6; Poughkeepsie, 7; Saratoga, 8; Troy, 9, 10, 11; Burlington, Vt., 13; Montpelier, 14; Rutland, 15; Keene, N. H., 16; Fitchburg, Mass., 17; Newport, R. I., 18; Brockton, Mass., 21.

Nellie Boyd Co.: Ogden, Utah, 4; Salt Lake, 6, week.

[illegible]: Chicago, 20, week.

N. S. Wood: Evansville, Ind., 29, three weeks; Indianapolis, Oct. 6, two weeks; Chicago, 20.

Nobody's Claim Co.: Brooklyn, 29, week; Philadelphia, 6, week; Trenton, N. J., 13.

Only a Woman's Heart Co. (Newton Beers): Dallas, Texas, Oct. 1, 2; Waxahachie, 3; Corsicana, 4; Waco, 6, 7; Austin, 8, 9; San Antonio, 10; Columbus, 11; Galveston, 13, 14, 15; Houston, 16, 17, 18; New Orleans, 20, week.

Only a Farmer's Daughter (Joseph Frank, manager): [illegible], Oct. 1, 2, 3; Kingston, 4; Montreal, 6, week; Toronto, 13, 14, 15; Lindsay, 16; Peterboro, 17; Bowmanville, 18; Belleville, 20; Napanee, 21; Gananoque, 22; Ottawa, 23; Morrisburg, 24; Cornwall, 25.

Oliver Doud Byron: Philadelphia, 29, week; Wilmington, Del., Oct. 6; Trenton, N. J., 7; New Brunswick, 8; Danbury, Ct., 9, 10, 11; Middletown, 13; Gloucester, Mass., 18.

[illegible]: Maine, Sept. 22 to Oct. 3; Boston, 6, week.

[illegible]: Cincinnati, 29, week; Louisville, Oct. 6, week; Franklin, Ky., 13; Lexington, 14; Knoxville, Tenn., 15.

Pavements of Paris Co.: Milwaukee, 29, week; Chicago, Oct. 6, week; Indianapolis, 13, 14, 15; Terre Haute, 16, 17, 18; St. Louis, 20, week; Memphis, 27, week; New Orleans, Nov. 3, week.

Pauline Markham: Paterson, N. J., 6, week; Albany, 13, week.

Power of Money Co.: Des Moines, Ia., 2; Creston, 3; Lincoln, Neb., 4; St. Joe, Mo., 6; Topeka, Kansas, 7, 8; Kansas City, Mo., 9, 10, 11; Chicago, 13, week.

Planter's Wife Co. (Edna Carey): Richmond, Ind., 6; Jamestown, N. Y., 11; Olean, 17.

Pulse of New York Co.: Albany, Sept. 29, week.

[illegible] Co. (Tillotson and Williams): Williamsburg, 29, week.

Robson and Crane: Pittsburg, 29, week; Cincinnati, Oct. 6, week; Chicago 13, two weeks.

[illegible] Co.: Baltimore, 29, week; Washington, Oct. 6, week; Pittsburg, 13, week.

Rose [illegible]: Frankfort, Ky., 2; Lexington, 3, 4; Cleveland, 6, 7, 8.

Rag Baby Co.: Boston, 22, two weeks; Williamsburg, Oct. 6, week; Brooklyn, 13, week.

Rose Eytinge: Lima, 2, 3; Logansport, Ind., 4; Richmond, 5; Chicago, 6, week.

Romany Rye: Boston, 29, week; Troy, N. Y., 6, 7; Gloversville, 8; Amsterdam, 10; Cohoes, 11; Montreal, 13, week.

[illegible] Co.: Gardiner, Me., 2; Portsmouth, N. H., 3; Biddeford, 4; Fitchburg, Mass., 6; Gardner, 7; Webster, 8; Meriden, Ct., 9; Middletown, 10; Bridgeport, 11; Norwalk, Ct., 13; Northampton, Mass., 14; Holyoke, 15; Chicopee, 16; Worcester, 17; Springfield, 18.

Rice's Surprise Party: Lancaster, Pa., 2; Harrisburg, 3; Scranton, 4; Utica, N. Y., 6; Orange, N. J., 11; Boston, 20.

Rajah Co.: Zanesville, O., 2; Wheeling, W. Va., 3, 4; Baltimore, 6, week; Washington, 13, week.

Romany Rye Co. A: Indianapolis, 29, week; Chicago, Oct. 6, week; Louisville, 13, week; St. Louis, 20, week; Kansas City, 27, week.

Romany Rye Co. B: McKeesport, Pa., 2; Zanesville, O., 3, 4; Lancaster, 6; Delaware, 7; Springfield, 8, 9; Dayton, 10, 11; Richmond, Ind., 13; Lafayette, 14; Crawfordsville, 15, 16; Evansville, 17, 18.

[illegible] Co.: Montreal, Sept. 29, week; Quebec, 6, week; Toronto, 13, week.

Rentfrow's Pathfinders: Pontiac, Mich., Oct. 1, 2, 3; Mt. Clemens, 4; Port Huron, 6; E. Saginaw, 8; Bay City, 11.

[illegible]: Philadelphia, Nov. 10, two weeks.

Ranch 10 Co.: Niles, Mich., 2; Michigan City, Ind., 3; Aurora, Ill., 4; Milwaukee, 6, 7, 8, 9; Oshkosh, 10, 11; Green Bay, 13; Manitowoc, 14; Sheboygan, 15; Fond du Lac, 16; Portage, 17; Beloit, 18; Chicago, 20, week; Indianapolis, 27, 28, 29.

Silver King Co. (Frederic de Belleville): Cleveland, 29, week; Chicago, 6, week; St. Louis, 13, week.

Silver King Co. (F. C. Sanger): Toronto, 29, week.

Sol Smith Russell: Denver, 29, week; Colorado Springs, Col., Oct. 6; Pueblo, 7; Salida, 8; Leadville, 9, 10, 11; Dodge City, Kas., 13; Wichita, 14; Fort Scott, 21.

Seven Ravens Co.: N. Y. City (Niblo's), Sept. 22, seven weeks; Providence, R. I., Nov. 10.

Strategists Co. (Haverly's): Raleigh, Oct. 1, two weeks (Exposition); Goldsboro, 14; Wilmington, 15; Charleston, S. C., 22, 23; Augusta, Ga., 24, 25; Milledgeville, 27; Macon, 28, 29; Athens, 30, 31.

Salsbury's Troubadours: London, O., 3; Jackson, Mich., 4; Chicago, 6, week; Milwaukee, 20; Oshkosh, 23.

Shadows of a Great City Co.: Columbus, O., 29, week; Indianapolis, Oct. 6, 7, 8; Terre Haute, 9, 10, 11; Cleveland, 13, week; Pittsburg, 20, week; Baltimore, 27, week.

Stafford-Foster Co. (Edward Waring, manager): Portland, Oct. 1 and 2; Montpelier, Vt., 3; Burlington, 4; St. Albans, 6; Plattsburg, N. Y., 7; Malone, 8; Ottawa, Ont., 9, 10, 11; Brockville, 13; Kingston, 14; Belleville, 15; Cobourg, 16; Lindsay, 17; Port Hope, 20, 21; Oshawa, 22; Toronto, 24, 25; Guelph, 27.

Storm and Collier's Storm-Beaten Co. (Western): Providence, R. I., 29, week.

Storm and Collier's Storm Beaten Co. (Central): Holyoke, Mass., Oct. 1, 2; Springfield, 3, 4; Albany, N. Y., 6, 7, 8; Utica, 9, 10, 11.

Storm and Collier's Ruth's Devotion Co.: Poughkeepsie, N. Y., Oct. 1, 2; Hudson, 3; Rondout, 4; Brooklyn, 6, week; Harlem, 27, week.

Storm and Collier's Separation Co.: Wilkesbarre, Pa., 10; Trenton, N. J., 14, 15.

Southern Comedy Co. (John F. Smith, mgr.): Bloomsburg, Pa., 2; Lancaster, 3; Reading, 4; Philadelphia, 6, week; Washington, 13, week; Baltimore, 20, week.

Simon Comedy Co.: La Grange, Tex., 29, week; Paola, Oct. 6, week; Ottawa, 13, 14, 15; Iola, 16, 17, 18; Humboldt, 20, 21, 22; Cherryvale, 27, 28, 29; Independence, [illegible], Oct. 1.

T. W. Keene: Chicago, 29, week.

Thorne's Black Flag Co.: Reading, Pa., 3; Trenton, N. J., 4; Williamsburg, 6, week; Philadelphia, 13, week.

Two Johns Co.: Washington, 29, week; N. Y. City, Oct. 6, two weeks.

Taylor-Alexander Comedy Co.: Stratford, Ont., 2.

Wages of Sin Co.: Troy, 2, 3, 4; Buffalo, 6, week.

Wallack's Lady Clare Co.: San Francisco, Sept. 8, four weeks.

W. J. Scanlan: Cleveland, 29, week; Cincinnati, Oct. 6, week.

W. E. Sheridan: San Francisco, Oct. 6—indefinite season.

Wanted—A Partner Co.: Chicago, 29, week; Racine, Wis., Oct. 6; Keokuk, Ia., 18.

Well-Fed Dora: St. Louis, 29, week.

Wood's Theatre Co.: Kirksville, Mo., 5, 6, 7; Palmyra, 13 to 18.

Young Mrs. Winthrop Co.: Detroit, 2, 3, 4.

Zanita (Tompkins and Hill's): Boston, Sept. 15—indefinite season.

Zozo Co.: Williamsburg, 29, week.

OPERA AND CONCERT COMPANIES.

Annie Carrington (Concerts): Springfield, Ill., 4.

Alice Oates: Washington, 22, two weeks; Johnstown, Pa., Oct. 13.

Amy Gordon Opera Co., Chicago, 22, two weeks.

Boston Ideal Opera Co.: Lynn, Mass., Oct. 14; Brockton, 24.

Bijou Opera Co. (Orpheus and Eurydice): St. Louis, 29, week; Chicago, Oct. 6, week; Pittsburg, 13, week; Baltimore, 20, week; N. Y. City, 27.

Bijou Bluebeard Co.: Philadelphia, Oct. 6, two weeks.

Bennett-Moulton Opera Co.: Newark, N. J., 29, week; Buffalo, Oct. 6, two weeks; New Haven, 20, two weeks.

Corinne Merriemakers: Paterson, N. J., 29, week.

Carleton's English Opera Co.: Cheyenne, Oct. 2, 3; Salt Lake, 6 to 9; San Francisco, 13, four weeks.

Duff's Opera Co.: Philadelphia, Sept. 29, two weeks.

Emma Abbott Opera Co.: Brooklyn, 29, week; Utica, N. Y., Oct. 6; Muskegon, Mich., 27.

Fay Templeton: San Francisco, 13, four weeks.

Ford's Opera Co.: Raleigh, N. C., Oct. 1, two weeks (Exposition).

Grau English Opera Co.: Atlanta, Oct. 1, 2; [illegible], 3; Augusta, 4; Savannah, 6, 7; Macon, 8; Eufaula, Ala., 9; Columbus, Ga., 10, 11; Selma, Ala., 13; Montgomery, 14; Mobile, 16, 17.

Harris Opera Co.: Washington, Sept. 29, week; Baltimore, Oct. 6, four weeks.

Hyde's Colored Opera Co.: St. Paul, 3, 4, 5; Minneapolis, 6, 7, 8; Farmington, Minn., 9; Northfield, 10, 11; Faribault, 13, 14; Austin, 16, 17; Albert Lea, 17, 18.

McCaull's Little Duke Co.: N. Y. City (Casino), August 4—indefinite season.

McCaull's Falka Co.: Philadelphia, 29,—indefinite season.

Mlle. Theo: N. Y. City (Wallack's), 22, three weeks; Boston, Oct. 13, week.

[illegible]: N. Y. City, Nov. 3.

McGibeny Family: Indianapolis, 29, week; Detroit, Oct. 6.

New York Opera Co.: Elmira, N. Y., Oct. 1, 2; Syracuse, 3, 4; Rochester, 6, 7, 8; Troy, 9; Albany, 10, 11; Lockport, 13; Olean, 15.

Rachel [illegible]: Kansas City, Mo., 2; St. Joe, 4; Topeka, Kas., 6; Denver, 7, 8, 9; Salt Lake, 10, 11.

[illegible] Italian Opera Co.: San Francisco, Sept. 22, two weeks.

Wilbur's Opera Co.: Allentown, Pa., Oct. 1, 2, 3; Bethlehem, 4; Hazleton, 6; Columbia, 7; York, 8, 9, 10; Harrisburg, 11; Williamsport, 13; Elmira, N. Y., 14; Towanda, Pa., 15; Wilkesbarre, 16.

MINSTREL COMPANIES.

Baird's: Newcastle, Pa., Oct. 2.

Barlow-Wilson: New Orleans, 29, week; Beaumont, Texas, Oct. 6; Houston, 7, 8; Galveston, 9, 10; San Antonio, 11, 13.

Callender's: San Antonio, Texas, 3, 4; Austin, 6.

Carncross': New Hartford, Ct., 3; Brockton, Mass., 16.

[illegible]: Chariton, Ia., 3; Des Moines, 3, 4; Council Bluffs, 6.

[illegible]: Denison, Texas, Oct. 1, 2; Sherman, 3, 4.

Gorton's: Wellsville, O., 2; Gainesville, 3; Cambridge, 4.

Hi Henry's: Akron, O., 2, 3.

Haverly's Mastodons: Joplin, Mo., 25; Webb City, 26; Galena, Kas., 27; Parsons, 29; Burlington, 30.

Hyde and Behman's: Chicago, 29, week; Joliet, Ill., 6; Lafayette, Ind., 7; Logansport, 8; Indianapolis, 9, 10, 11; Louisville, 13, week.

San Franciscos: New Haven, Ct., 2, 3; New London, 4; Troy, 11.

Thatcher, Primrose and West's: Louisville, Ky., 2, 3, 4; Memphis, Tenn., 6, 7, 8; Nashville, 9, 10, 11; Birmingham, Ala., 13; Rome, Ga., 14; Atlanta, 15, 16; Augusta, 17; Charleston, 18; Savannah, 20, 21; Macon, 22; Columbus, 23; Montgomery, Ala., 24; Pensacola, Fla., 25; New Orleans, 27, week.

[illegible]: Manassas, Va., 4; Warrenton, 6; Culpepper, 7; Orange, 8; Gordonsville, 9; Waynesboro, 10; Woodstock, 11; Lancaster, O., 16, 17.

VARIETY COMPANIES.

American Four Co.: Baltimore, Sept. 29, week.

Big Four Co.: Lansing, Mich., 2; Lancaster, O., 16, 17.

[illegible]: Newark, N. J., 29, week; N. Y. City, 20, two weeks; Brooklyn, Oct. 13, week; Philadelphia, 20, two weeks.

[illegible]: Ottawa, Can., 29, week; Toronto, Oct. 6, week; Paterson, N. J., 13, week.

[illegible] Co.: N. Y. City, 29, three weeks; Philadelphia, Oct. 20, week; Baltimore, 27, week; Pittsburg, Nov. 3, week.

Harry Williams' [illegible]: Findlay, O., 2, 3, 4; Detroit, 6, 7, 8; Ann Arbor, 9; Albion, 10; Battle Creek, 11.

Howard Athenæum Co.: New Bedford, Mass., 2; Pawtucket, 3; Fall River, 4; N. Y. City, 6, two weeks.

Ida Siddons' Burlesque: Chicago, Sept. 29, three weeks.

Leavitt's Star Specialty Co.: Boston, 29, week; N. Y. City, Oct. 6, week; Baltimore, 13, week; Buffalo, 20, week; Pittsburg, 27, week.

[illegible] Humpty Dumpty: Dayton, O., 29, week.

[illegible] Specialty Co.: Petersburg, Va., 2; Lynchburg, 3; Alexandria, 4; Baltimore, 6, week; Washington, 13, week.

Pat Rooney's Co.: Middletown, Ct., 8; Harlem (Mt. Morris), 13, week; Trenton, N. J., 22.

[illegible] Specialty Co.: New Bedford, Mass., 6, week.

Tony Pastor's Co.: Philadelphia, 29, week; Brooklyn, Oct. 6, week.

[illegible]: Nashville, 6, week.

MISCELLANEOUS.

Adams' Humpty Dumpty Co.: Monmouth, 2; Burlington, Ia., 3; Quincy, Ill., 4; St. Louis, 6, week.

Haverly's [illegible]: Ottawa, Ont., 29, week.

Kellar-Cunard (Magic): Philadelphia, 29, week.

Professor [illegible] Bartholomew's Equine Paradox: Haverhill, Mass., 29, week; Providence, Oct. 6, week; New Haven, 13, week; Orange, N. J., 20, week.

Professor Cromwell: Philadelphia, Oct. 27, three weeks.

Tony Denier's Humpty Dumpty: Augusta, 2; Charlotte, 3; Spartanburg, 6; Athens, 8; Atlanta, 9, 10; Rome, 11.

Taylor's [illegible] Wonders: Norway, 9 to Oct. 3.

CIRCUSES.

Adam Forepaugh's: Worcester, Mass., 2; Woonsocket, R. I., 3; Providence, 4; Hartford, Ct., 6; New Britain, 7; Waterbury, 8; New Haven, 9; Bridgeport, 10; Danbury, 11—close.

Burr Robbins': Austin, Minn., 2; Spring Valley, 3; Lanesboro, 4; Rushford, 6; Hokah, 7.

Buffalo Bill Wild West Show: Pittsburg, 30, week.

[illegible]: St. Louis, 6, week.

Barnum's: Topeka, Kas., 2; Kansas City, Mo., 3; Sedalia, 4; Mattoon, Ill., 6; Terre Haute, Ind., 7; Crawfordsville, 8; Lafayette, 9; Indianapolis, 10; Anderson, 11; Shelbyville, 13; New Albany, 14; Louisville, Ky., 15; Frankfort, 16; Lexington, 17; Maysville, 18; Xenia, O., 20; Columbus, 21; Urbana, 22; Marion, 23; Ashland, 24; Bucyrus, 25.

Doris': Cleveland, Tenn., Oct. 2; Rome, 3; Atlanta, 4; Madison, 6; Athens, 7; Washington, 8; Augusta, 9; Waynesboro, 10; Savannah, 11; Jacksonville, Fla., 13.

Frank Robbins': Warwick, N. Y., 4.

[illegible]: Valparaiso, Ind., 4; Gibson City, 6.

[illegible]: Catawissa, Pa., 2; Shamokin, 4; Mt. Carmel, 6; Ashland, 7; Girardville, 8; Shenandoah, 9; Mahanoy, 10; Tamaqua, 11.

O'Brien's: Salamanca, N. Y., 4.

Robinson's: Franklin, 2; Raleigh, N. C., 6.

Sells' Brothers: Russellville, Ark., 2; Little Rock, 3; Arkadelphia, 4; Camden, 6; Hope, 7; Texarkana, Texas, 8; Clarksville, 9; Paris, 10; Bonham, 11; Denison, 13; Sherman, 14; Gainesville, 15; Denton, 16; Hillsboro, 17; Waco, 18; Weatherford, 20; Fort Worth, 21; Henrietta, 22; Decatur, 23; Cleburne, 24; Dallas, 25; Meridian, 27; Belton, 28; Lampasas, 29; Camden, 30; Caldwell, 31.

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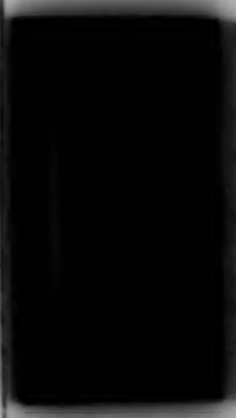
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TELEGRAPHIC NEWS.

Roland Reed's Humbug a Success.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Oct. 1.—Humbug, Marsden's new play, was given last night by Roland Reed and company at the Park Theatre to a large and well-pleased audience. The piece is a success. Nathy was continued at the Boston Museum, *Zanita* at the Boston Theatre, *Monte Cristo* at the Globe, and *A Rag Baby* at the Bijou. M. B. Leavitt's Specialty company at the Howard, and variety at the Boylston Museum—all to good houses.

Carrie Burton, a sister of Lizzie, of the Ideals, will appear as Zanita this evening.

Miss Mather in the Smoky City.

PITTSBURG, Oct. 1.—Margaret Mather opened at Library Hall Monday evening, as Lady Macbeth, for the first time in this city. Her performance was very effective. The critics all write in the highest praise. Milnes Levick and Frederick Paulding did well in support. Attendance good.

Robson and Crane produced The Cherubs at the Opera House on Monday evening before a good-sized audience. The piece ran smoothly.

Montague's Dudes had an overflowing house at the Academy. Buffalo Bill drew a good crowd to the Exposition grounds, and Harris' Museum was liberally patronized.

Bartley Campbell is in town visiting his mother.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Oct. 1.—At the Academy of Music Young Mrs. Winthrop drew a good-sized audience the opening night. Ada Dyas and George Clarke form the main attraction. Miss Langdon, as Constance, is a new face and a pleasing one. At the Adelphi Colonel Wood's company had very nearly a full house.

A Sermon in Heels.

It was the plea of Wamba, the jester, when threatened with hanging by the heels by the grim Baron Front de Boeuf, that he thought it would be a good thing, as it might set him right in the head, his wits having been all his life more or less topsy-turvy.

Perhaps it is on Wamba's modest theory (more or less) that a San Francisco girl has claimed distinction from the fact that, at a church fair, she stood upon her head in the guise of a gypsy boy acrobat. The heel reverser had a tent to herself, and exhibited at a dollar a head to all who looked in.

Not stopping to consider whether the church whose fair was thus signalized had not already, by allowing such a demonstration, rather turned itself upside down, we can only conjecture on a standard of prices recently established how much such a phenomenon would charge to be "bought off" from any further reversal (to speak plainly) of her "shins."

We refer to the case of a handsome ballet-girl who has been appearing in this city under a contract, subject, should she break it, to a forfeit of 20,000 francs, which a large-hearted and noble-minded youth has offered to pay, marry the young lady and take her off the stage. Offer respectfully declined, with thanks.

Although the example of the San Franciscan *debutante* may seem exceptional, it has more contemporaries than might be at first imagined. In fact, not a little theatrical and other amusement business may be said, not profanely, to be done "wrong end foremost." Recent illustrations are not wanting where the first act of a play should have been the last, and in another where the climax jumped up in the very middle of a melodrama. In others, and this is a frequent occurrence, our readers will bear witness that where the spectator looked for brickets he found himself treated to a surfeit of *fillet* [illegible]

It is about time, we think, that the gyrations of the spasmodic professors and promoters of show and abnormal attractions should, in a country so far advanced as we claim to be, be voted "played out," at least in all decent precincts, especially so-called church fairs.

Professional Doings.

—Lizzie Beaumont, juveniles and burlesque, is at liberty.

—The Dalys, in Vacation, could not accommodate the crowd at the People's Theatre, Cincinnati, on Sunday night.

—The Vokes are playing a fine week's engagement in Wheeling, W. Va.

—At the Madison Square on Tuesday night over 500 people were turned away.

—Sunday, Nov. 2, is open for two performances at Shelby's Chicago Academy of Music.

—Dore Davidson has withdrawn from the Wife's Honor company to assume the comedy role in Queena.

—Rachel Booth will travel with Lynwood, Tillotson and Williams having offered her excellent terms.

—The Callenders arrived from England yesterday and mustered in force at 18 West Twenty-third street.

—Augusta Roche and S. Colville arrived from St. Louis yesterday, having left the Orpheus and Eurydice company.

—French and Sim warn managers that James T. [illegible] has the sole right to play Bronson Howard's Banker's Daughter.

—A gentleman recently arrived from London states that The Private Secretary is much better acted here than in England.

—Fred A. J. Dunwich is at liberty for business management, treasurer, press or advance. His address is Glen's Falls, N. Y.

—Rudolph Aronson says that he does not intend to lease the Casino, but keep it in the hands of the stockholders and run it for their benefit, and that this means from $30,000 to [illegible] a year in the treasury.

—Prof. F. W. Zaulig, the musical conductor, walked into THE MIRROR office the other day with six decorations emblazoned upon the left breast of a tightly-buttoned swell coat. These decorations, a reporter learned, are the sequel to twenty campaigns covering thirteen years in the French Army. The Professor was made an officer after the taking of Malakoff, in the Crimea. In Mexico, under Maximilian, he was a captain in the *Chasseurs d'Afrique*, and was present at the "assassination" of Napoleon's dupe. The veteran's honorable scars number thirty-seven. He has just returned from a visit to Paris, where his mother died last Winter; and he found that $2,000, which he had left in trust for his mother's support had been gobbled up by greedy kinsfolk, who have turned upon him the cold shoulder. He has good prospects of recovering it through the courts. The decorations have made the Professor a conspicuous figure on the Square.

[*From the N. Y. Herald, Sept. 30, 1884.*]

AS MR. TAYLEURE TELLS IT.

A RECITAL OF THE BALTIMORE QUARREL WHICH ENDED IN UNION SQUARE.

The blackthorn stick with which Clifton W. Tayleure banged Albert K. Fulton over the neck in Union Square on Wednesday stood against the wall in Taylor's Hotel, Jersey City, yesterday. Near it sat the handsome gray-haired theatrical manager, with a smile upon his face and a shaggy little terrier between his feet.

"I feel," he said, "that I have acted as a gentleman in everything I have done. You must bear in mind that we are both Southern men, and I acted upon the chivalric instincts which I inherited. Mr. Fulton was a very dear friend of mine for twenty-five years. I know him to be a very brave man.

"At the outbreak of the war his father was proprietor of the Baltimore *American* and he himself was law reporter. I was news editor. Over a year ago his father died and the Boston *Herald* asked me to write my reminiscences of the man and his time. Among other things I said in the article was that the elder Fulton had turned over the editorial management of his paper to me when the rioting in Baltimore began, so that I—a sympathizer with the South—might so change the sentiment of the editorials as to appease the mob. In contrast to this I told of how the proprietor of a paper next door had gallantly refused to display the State flag to the mob or to surrender his principles. These were historical facts, and I recited them from memory in no ungenerous spirit.

"The result was that Albert K. Fulton and two other members of the family wrote a joint letter to the Boston *Herald* calling me a cowardly and brutal liar. I wrote a reply defending and proving my assertions and declaring that I withdrew the controversy from public print. Mr. Fulton is a Southern man and knew what that meant.

OFFERING HIS HAND.

"I did not meet him until Wednesday evening, when I accidentally came face to face with him. He extended his hand, saying, 'Hallo, Cliff! how are you?' I drew back, remembering that I had been called a cowardly liar, and said, 'I don't think you want to shake hands with me.' He replied, 'Yes, I do.' Then I said, 'You take back what you wrote about me,' and he answered, 'I think not.'

"Now, I am an old man and my right arm is disabled from an accident, but I had to assert my manhood. I simply slapped Mr. Fulton in the face with my open hand. It was not intended as a blow, but as an insult. I would have given him proper satisfaction. He is a powerful man and an athlete. In an instant he struck me a blow on the forehead. I had this blackthorn stick and I struck with my left hand, hitting Mr. Fulton on the shoulder or neck. The cane, you will observe, is not loaded. After I struck a few blows I was seized by friends and the altercation ceased. Some one cried out, 'The police are coming.' I never was arrested and I dreaded the disgrace, so I allowed an actor to lead me away. I found I had just time to catch the last train to the place at which Mr. Chanfrau was playing and I hurried to a street car, having to pass the place where the trouble occurred.

READY TO MEET THE CONSEQUENCES.

"I do not believe Mr. Fulton ever said that I stole up and hit him with a loaded cane and then ran away in a cowardly manner. He is a brave man, and a brave man is never a liar. I hear that he has had me indicted by the Grand Jury. If so, I am ready to meet the charge. I was in New York the other night, and I am only in Jersey City now because Mr. Chanfrau is playing here. Otherwise I would be at home."

Mr. Tayleure spoke with great earnestness. The cane he exhibited was a stout blackthorn stick, with a silver band around it.—*Com.*

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PARIS, Sept. 15, 1884.

The director of the Comédie Française is M. Emile Perrin, and the committee for settling upon plays presented by ambitious authors is composed of Got, Delaunay, Maubant, Coquelin, Febre and Worms, all men of talent and ability, who are well known in the profession. There is the usual accompanying number of assistants in the business of the theatre, which should, and usually does, go on swimmingly. The company contains some of the brightest artists in the theatrical profession in any country, or on any stage. The following is the list: MM. Got, Delaunay, Maubant, Coquelin, Aimé, Febre, Thiron, Mounet-Sully, La Roche, Berr, Barretta, Broisat, Samary, Lloyd, Bartet, Worms, E. Coquelin, Prudhon, Silvain, and Mmes. Brohan, Jouassin, Reichemberg, Barretta, Broisart, Samary, Lloyd, Bartet, Granger, Dudlay, Tholer. Now, this would be considered a pretty heavy company by any American manager when salary day came around, but here they are not satisfied with it, and in addition must have what they call *pensionnaires*, to the number of thirty-two, whose ambition is to become full fledged members of the company, or, what is called *sociétaires*. This they will eventually accomplish, if they live long enough; but these *sociétaires* resemble office holders in the fact that they seldom die and never resign. The list of new pieces at this theatre for the ensuing season is a long one, and some are already in rehearsal. Probably the first one to see the light on an early date in September will be Antoinette Rigaud, a comedy in three acts from the pen of Deslandes. Following it will come the Pattes des Mouches, which was originally intended by Sardou, the author, for the Gymnase. The following also have been accepted, but the order in which they will be produced has not yet been decided: Un Parisien, by Gondinet; Raymonde, by Theuriet and Morand; La Femme de Socrate, a one-act piece by Banville and Coquelin ainé; La Lecon d'Armes, in one act, by Vercousin; L'Héritière, in one act, by Morand.

In addition to the foregoing the reproduction of L'Hamlet, Légataire Universel, and Merechones are announced.

The little Cluny Theatre is a prime favorite with many of the Parisians, and scored a great success last season with Trois Femmes pour un Mari; so great was the hit made by this play that they will open with it to-night and play it so long as it continues to draw. M. Maurice Simon is the director of this house. The company is unusually small for this city, as it contains only the following names: MM. Piet, Gay, Vavasseur, Bouchet, Moch, Regnard, Loberty, Guyon fils, Court, Worms, Vandenne and Mmes. Francis Génat, Malls, Berette, Linange, Godard, Courbois, and Josépha. The following other plays have been accepted and are announced, but there is a dead certainty that the little onions will blossom before some of them see light: Mon Oncle, a farcical comedy in three acts by Busnach and Ordonneau, will be the first new piece. Then comes Les Erreurs d'Alcide, another farcical comedy in three acts, from the pens of Jules Verne and Maureas. And, last but not least, La Veuve Chaumonot, written by Bataille and Feugère. This collection is not so extended as that of some of the more pretentious theatres, but, from what can be learned, they are plays of far more than ordinary merit, and will in all probability continue to draw paying audiences to the Cluny. There is no question but that M. Simon is one of the most wide-awake and enterprising managers in the city. He has struck a vein that suits the popular fancy, and he has sense enough to continue in it.

Judic is now in Copenhagen, and received a perfect ovation on her first appearance. The King and Queen of Denmark, the King and Queen of Greece and the Crown Prince were present on last Sunday night to witness the performance of Mamzelle Nitouche. Between the acts they met the diva in the green-room; and the manager of the lady had to promise the King of Greece that he would bring his company to Athens after his Italian tour. On Tuesday Judic had a very narrow escape during the performance, as the horse she rode reared up, threw her near the footlights, and, it was supposed at the time, fell upon her. She was at once rescued from her dangerous position, and strange to say, only received a shaking. She recovered in about half an hour, and on her reappearance was greeted with a perfect storm of applause. On Thursday she gave a grand fête in the Tivoli Gardens, which excelled anything ever before seen in that city. Nearly 23,000 tickets were sold, and the receipts footed up 47,000 francs. Judic sang in the Concert Hall, and the performance of Le Renard Bleu and Le Charbonniers took place in the gardens, which were brilliantly illuminated. Three military bands discoursed music during the evening, and a splendid fire-work display brought the festivities to a close. The Royal Family were present, and the King himself sought out Mme. Judic and handed her a fine bouquet. The net profits amounted to 28,000 francs. M Scherman's company started yesterday for Paris by way of Geneva.

The immortal Sara could never enjoy life, if she was not making trouble all around, and occupying more space in the newspapers than the war in China. This time it is the general mixture of affairs at the Porte Saint Martin Theatre, and the situation, as near as can be learned, is about as follows: M. Duquesnel is the owner of Sardou's play Théodora, which was written specially for Bernhardt, and so stipulated in his contract, that no one else than she should create the rôle. This was all very nice, but, unfortunately for him, M. Meyer was too wide awake, and, although he failed to secure the play, made a contract for seven years with Sara, and so put the smart purchaser in a very decided hole. Duquesnel claims to have paid 200,000 francs for this piece, but, the probabilities are that the consideration was about half that sum. There is no doubt, however, that Meyer has now released Bernhardt from her contract, and that M. Duquesnel, who now poses as her manager, paid to him the sum of 130,000 francs to step down and out. Her present manager formerly occupied the same position at the Odéon and is known as a business man, but it is difficult to see just how he will get his 330,000 francs back on one play, after paying the tremendous expenses which the accepting this contract entails. This Theodora is a historical individual who was notorious as a danseuse, and courtesan in the Sixth century. Justinian was struck by her beauty and high kicking, so when he became Emperor in 527 he made her his Empress. She was, unquestionably, one of the liveliest females of whom we have any knowledge, and deserves the prominence which Sardou's play will give her. One of her first feats, after the wedding, was to see how much money she could spend and she succeeded so admirably in her efforts that she bankrupted the treasury. She extended her powerful protection over Antonine, the wife of Belisarius, in her wickedness, and then got angry at the husband and had him recalled in the midst of his victories. She kept everybody in constant hot water by her political intrigues, and might have gone on much longer, but she got to meddling in the theological affairs of the day, and in this made a mistake, as Agapet and Virgile, the two Popes, united on the question that she was a nuisance, and condemned her for heresy. She departed this life in 548. Sardou stipulates that his play shall not be brought out before November, and that M. Marius shall play the leading male part. The cost of mounting the play is put down at 300,000 francs. The company is called for rehearsal on Monday next, and some old piece will be put on for the opening of the theatre about Oct. 1. It is reported that Messrs. Abbey and Grau have purchased the American rights to Theodora.

The celebrated concert orchestra, formerly directed by M. Pasdeloup, has constructed itself into a company, and M. Benjamin Godard has accepted the post of President, which carries with it that of *chef d'orchestre*. The company propose to give concerts at reduced prices at the Cirque d'Hiver. It will pay special attention to the work of the younger French composers. The Government will be asked to continue the subvention which was accorded to it under the management of M. Pasdeloup.

The *Petites Affiches* publishes judgment sales in foreclosure of mortgage on the Grand Panorama Français, situate in the Rue du Château d'Eau, the Credit Foncier being mortgagees for 700,000 francs; and of a house at No. 15 Rue Berthollet, belonging to M. Louis Ange, lyric artist, in favor of M Thiessard, mortgagee, for 114,000 francs.

The Opera Populaire will open at the end of September with Etienne Marcel, by Gallet and Saint-Saens. Among the pieces to be brought out and revived at this house are Fanchonnette, by Leuven, De St. Georges and Clapisson; Barde, by Gastinel, Le Mariage de Tabarin, Dimetri, Jerusalem and Le Bal Masque.

M. Vaucorbeil intends to bring out Gluck's Armide at the Opera, but if he is unable to do so he will revive Orphée, by the same composer, with Mlle. Richard in the part of Eurydice, in which Mme Pauline Viardot made such a sensation when this opera was last played at the old Theatre Lyrique.

Senor Gayarré has just been married to the daughter of the Mayor of his native town in Spain. It is said to be a love match, in no way spoilt by the fact that the bride brings the tenor a handsome dowry. Gayarré himself is said to be in comfortable circumstances.

Rubinstein, the composer of Nérva, has just finished the score of a one-act comic opera, the idea of which was suggested by a Persian tale, entitled The Parrot's Lantern. The libretto for the new opera has been written by M. Heidman and is called Le Perroquet.

Madame Lefebre, better known as Juliot-Fortel, who has been playing Mme. Judic's stock pieces in the provinces, has been engaged for the Bouffes Parisiens, and will make her début in De Wenzel's piece.

Mlle. Desclauzas, who is a well-known and popular actress and who has appeared in almost every theatre in the city, is about to marry M. de Lagoanère, composer, and formerly conductor of the orchestra at the Renaissance.

M. Fournets, bass, one of the prize-winners in the late contest at the Conservatoire, was announced to have joined the company at the Italiens. This was erroneous, as he has just signed an engagement with the Opera Comique.

M. Abraham Dreyfus has read to the company of the Vaudeville the comedy entitled, De Une Heure à Trois Heures, which is to be played there in connection with Moreau's piece, Un Divorce.

Some time since you were notified that you need not be surprised if several plays, with divorce for the subject, should be brought out this season. It is now announced that the Beaumarchais will re open to-morrow evening with Une Divorcée, a new four-act drama by Stephen and Lemonier.

The prohibition laid upon Alsace, the drama by Erckmann and Chatrian, by the censorship has just been removed. The play is full of bitter hostility to Germany. M. Leo Delibes, the composer of Lakmé has been spending the Summer at the Isle of Wight. Mlle. Isaacs has returned to the Opera from her holidays.

MENTOR.

Amateur Notes.

The Twenty-third Street Theatre could be made a desirable abiding-place for amateur performances. A house for this class of entertainment is sadly needed. The conveniences of the Lexington Avenue Opera House are very poor, and the seating capacity of the University Club Theatre is too limited. A capitalist would be well remunerated by an investment of this sort.

Michael Morton, who appeared with the Ladies' Dramatic Union in Iolanthe, is now engaged at the Madison Square in May Blossom.

The Amaranth proposes to engage F. F. Mackay as stage director. He is a capital instructor.

B. R. Throckmorton is a pupil of the late Professor Frobisher. As usual, he will be connected with the Amateur League.

J. B. Mason and Edith Kingdom will make their first appearance professionally in New York next month. They were both connected with amateur associations in the Metropolis some years ago.

The Gilbert held its first meeting of the season last week.

The Brooklyn Amaranth will again have an orchestra composed of amateur musicians. Last season they gave their music in a manner which rivalled the style of many of their professional brethren.

Edward Wilson, formerly of the Kemble, has decided to remain another year with the John McCullough company. His brother William will play, as usual, with the various Brooklyn societies.

Vera Vernay has returned from the Rashmann tour.

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TELEGRAPHIC NEWS.

Roland Reed's Humbug a Success.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Oct. 1.—Humbug, Marsden's new play, was given last night by Roland Reed and company at the Park Theatre to a large and well-pleased audience. The piece is a success. Nanky was continued at the Boston Museum, Zanita at the Boston Theatre, Monte Cristo at the Globe, and A Rag Baby at the Bijou. M. B. Leavitt's Specialty company at the Howard, and variety at the Boylston Museum—all to good houses.

Carrie Burton, a sister of Lizzie, of the Ideals, will appear as Zanita this evening.

Miss Mather in the Smoky City.

PITTSBURG, Oct. 1.—Margaret Mather opened at Library Hall Monday evening, as Lady Macbeth, for the first time in this city. Her performance was very effective. The critics all write in the highest praise. Milnes Levick and Frederick Paulding did well in support. Attendance good.

Robson and Crane produced The Cherubs at the Opera House on Monday evening before a good-sized audience. The piece ran smoothly.

Montague's Dudes had an overflowing house at the Academy. Buffalo Bill drew a good crowd to the Exposition grounds, and Harris' Museum was liberally patronized.

Bartley Campbell is in town visiting his mother.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Oct. 1.—At the Academy of Music Young Mrs. Winthrop drew a good-sized audience the opening night. Ada Dyas and George Clarke form the main attraction. Miss Langdon, as Constance, is a new face and a pleasing one. At the Adelphi Colonel Wood's company had very nearly a full house.

A Sermon in Heels.

It was the plea of Wamba, the jester, when threatened with hanging by the heels by the grim Baron Front de Bœuf, that he thought it would be a good thing, as it might set him right in the head, his wits having been all his life more or less topsy-turvy.

Perhaps it is on Wamba's modest theory (more or less) that a San Francisco girl has claimed distinction from the fact that, at a church fair, she stood upon her head in the guise of a gypsy boy acrobat. The heel reverser had a tent to herself, and exhibited at a dollar a head to all who looked in.

Not stopping to consider whether the church whose fair was thus signalized had not already, by allowing such a demonstration, rather turned itself upside down, we can only conjecture on a standard of prices recently established how much such a phenomenon would charge to be "a sight off" from any further reversal (to speak plainly) of her "skirts."

We refer to the case of a handsome ballet-girl who has been appearing in this city under a contract, subject, should she break it, to a forfeit of 20,000 francs, which a large-hearted and noble-minded youth has offered to pay, marry the young lady and take her off the stage. Offer respectfully declined, with thanks.

Although the example of the San Francisco *débutante* may seem exceptional, it has more confreres than might be at first imagined. In fact, not a little theatrical and other amusement business may be said, not profanely, to be done "wrong end foremost." Recent illustrations are not wanting where the first act of a play should have been the last, and in another where the climax jumped up in the very middle of a melodrama. In others, and this is a frequent occurrence, our readers will bear witness that where the spectator looked for bricks he found himself treated to a surfeit of *filet des moutons*.

It is about time, we think, that the gyrations of the spasmodic protesters and promoters of show and abnormal attractions should, in a country so far advanced as we claim to be, be voted "played out," at least in all decent precincts, especially so-called church fairs.

Professional Doings.

—Lizzie Beaumont, juveniles and burlesque, is at liberty.

—The Dalys, in Vacation, could not accommodate the crowd at the People's Theatre, Cincinnati, on Sunday night.

—The Villas are playing a fine week's engagement in Wheeling, W. Va.

—At the Madison Square on Tuesday night over 500 people were turned away.

—Sunday, Nov. 2, is open for two performances at Shelby's Chicago Academy of Music.

—Burt Davidson has withdrawn from the Wife's Honor company to assume the comedy role in Queena.

—Rachel Booth will travel with Lynwood, Tillotson and Williams having offered her excellent terms.

—The Callenders arrived from England yesterday and mustered in force at 18 West Twenty-third street.

—Augusta Rothe and S. Colville arrived from St. Louis yesterday, having left the Orpheus and Eurydice company.

—French and Son warn managers that James F. Crossen has the sole right to play Bronson Howard's Banker's Daughter.

—A gentleman recently arrived from London states that The Private Secretary is much better acted here than in England.

—Fred A. J. Dunwich is at liberty for business management, treasurer, press or advance. His address is Glen's Falls, N. Y.

—Rudolph Aronson says that he does not intend to lease the Casino, but keep it in the hands of the stockholders and run it for their benefit, and that this means from $30,000 to [illegible] a year in the treasury.

—Prof. F. W. Zaulig, the musical conductor, walked into THE MIRROR office the other day with his decorations emblazoned upon the left breast of a tightly-buttoned swell coat. These decorations, a reporter learned, are the sequel to twenty campaigns covering thirteen years in the French Army. The Professor was made an officer after the taking of Malakoff, in the Crimea. In Mexico, under Maximilian, he was a captain in the Chasseurs d'Afrique, and was present at the "assassination" of Napoleon's dupe. The veteran's honorable scars number thirty-seven. He has just returned from a visit to Paris, where his mother died last Winter; and he found that $4,000, which he had left in trust for his mother's support had been gobbled up by greedy kinsfolk, who have turned upon him the cold shoulder. He has good prospects of recovering it through the courts. The decorations have made the Professor a conspicuous figure on the Square.

[*From the N. Y. Herald, Sept. 30, 1884.*]

AS MR. TAYLEURE TELLS IT.

A RECITAL OF THE BALTIMORE QUARREL WHICH ENDED IN UNION SQUARE.

The blackthorn stick with which Clifton W. Tayleure banged Albert K. Fulton over the neck in Union Square on Wednesday stood against the wall in Taylor's Hotel, Jersey City, yesterday. Next it sat the handsome gray-haired theatrical manager, with a smile upon his face and a shaggy little terrier between his feet.

"I feel," he said, "that I have acted as a gentleman in everything I have done. You must bear in mind that we are both Southern men, and I acted upon the chivalric instincts which I inherited. Mr. Fulton was a very dear friend of mine for twenty-five years. I know him to be a very brave man.

"At the outbreak of the war his father was proprietor of the Baltimore *American* and he himself was law reporter. I was news editor. Over a year ago his father died and the Boston *Herald* asked me to write my reminiscences of the man and his time. Among other things I said in the article was that the elder Fulton had turned over the editorial management of his paper to me when the rioting in Baltimore began, so that I—a sympathizer with the South—might so change the sentiment of the editorials as to appease the mob. In contrast to this I told of how the proprietor of a paper next door had gallantly refused to display the State flag to the mob or to surrender his principles. These were historical facts, and I recited them from memory in no ungenerous spirit.

"The result was that Albert K. Fulton and two other members of the family wrote a joint letter to the Boston *Herald* calling me a cowardly and brutal liar. I wrote a reply defending and proving my assertions and declaring that I withdrew the controversy from public print. Mr. Fulton is a Southern man and knew what that meant.

OFFERING HIS HAND.

"I did not meet him until Wednesday evening, when I accidentally came face to face with him. He extended his hand, saying, 'Hallo, Cliff! how are you?' I drew back, remembering that I had been called a cowardly liar, and said, 'I don't think you want to shake hands with me.' He replied, 'Yes, I do.' Then I said, 'You take back what you wrote about me,' and he answered, 'I think not.'

"Now, I am an old man and my right arm is disabled from an accident, but I had to assert my manhood. I simply slapped Mr. Fulton in the face with my open hand. It was not intended as a blow, but as an insult. I would have given him proper satisfaction. He is a powerful man and an athlete. In an instant he struck me a blow on the forehead. I had this blackthorn stick and I struck with my left hand, hitting Mr. Fulton on the shoulder or neck. The cane, you will observe, is not loaded. After I struck a few blows I was seized by friends and the altercation ceased. Some one cried out, 'The police are coming.' I never was arrested and I dreaded the disgrace, so I allowed an actor to lead me away. I found I had just time to catch the last train to the place at which Mr. Chanfrau was playing and I hurried to a street car, having to pass the place where the trouble occurred.

READY TO MEET THE CONSEQUENCES.

"I do not believe Mr. Fulton ever said that I stole up and hit him with a loaded cane and then ran away in a cowardly manner. He is a brave man, and a brave man is never a liar. I hear that he has had me indicted by the Grand Jury. If so, I am ready to meet the charge. I was in New York the other night, and I am only in Jersey City now because Mr. Chanfrau is playing here. Otherwise I would be at home."

Mr. Tayleure spoke with great earnestness. The cane he exhibited was a stout blackthorn stick, with a silver band around it.—*Com.*

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The Gay Capital.

PARIS, Sept. 15, 1884.

The director of the Comédie Française is M. Emile Perrin, and the committee for settling upon plays presented by ambitious authors is composed of Got, Delaunay, Maubant, Coquelin, Febvre and Worms, all men of talent and ability, who are well-known to the profession. There is the usual accompanying number of assistants in the business of the theatre, which should, and usually does, go on swimmingly. The company contains some of the brightest artists in the theatrical profession in any country, or on any stage. The following is the list: MM. Got, Delaunay, Maubant, Coquelin, Aimé, Febvre, Thiron, Mounet-Sully, La Rochemberg, Baretta, Boucot, Samary, Lloyd, Barret, Worms, E. Coquelin, Prudhon, Silvain, and Mmes. Broham, Jouassin, Reichemberg, Baretta, Broisart, Samary, Lloyd, Barret, Granger, Dudlay, Tholer. Now, this would be considered a pretty heavy company by any American manager when salary day came around, but here they are not satisfied with it, and in addition must have what they call *pensionnaires*, to the number of thirty-two, whose ambition is to become full fledged members of the company, or what is called *societaires*. This they will eventually accomplish, if they live long enough, but these *societaires* resemble office holders in the fact that they seldom die and never resign. The list of new pieces at this theatre for the ensuing season is a long one, and some are already in rehearsal. Probably the first one to see the light on an early date in September will be Antoinette Rigaud, a comedy in three acts from the pen of Deslandes. Following it will come the Pattes des Mouches, which was originally intended by Sardou, the author, for the Gymnase. The following also have been accepted, but the order in which they will be produced has not yet been decided: Un Parisien, by Gondinet; Raymonde, by Theuriet and Morand; La Femme de Socrate, a one-act piece by Banville and Coquelin aîné; La Leçon d'Armes, in one act, by Vercousin; L'Héritière, in one act, by Morand.

In addition to the foregoing the reproduction of L'Hamlet, Légataire Universel, and Mercadet are announced.

The little Cluny Theatre is a prime favorite with many of the Parisians, and scored a great success last season with Trois Femmes pour un Mari; so great was the hit made by this play that they will open with it to-night and play it so long as it continues to draw. M. Maurice Simon is the director of this house. The company is unusually small for this city, as it contains only the following names: MM. Piat, Gay, Vavasseur, Boucher, Moch, Regnard, Loberty, Guyon fils, Court, Worms, Vandenne and Mmes. Francès Génat, Maës, Berette, Linange, Godard, Courbois, and Josepha. The following other plays have been accepted and are announced, but there is a dead certainty that the little onions will b'come before some of them see light: Mon Oncle, a farcical comedy in three acts by Burani and Ordonneau, will be the first new piece. Then comes Les Erreurs d'Alcide, another farcical comedy in three acts, from the pens of Jules Verne and Maureau. And, last but not least, La Veuve Chaumonot, written by Bataille and Feugère. This collection is not so extended as that of some of the more pretentious theatres, but, from what can be learned, they are pieces of far more than ordinary merit, and will in all probability continue to draw paying audiences to the Cluny. There is no question but that M. Simon is one of the most wide-awake and enterprising managers in the city. He has struck a vein that suits the popular fancy, and he has sense enough to continue on it.

Judic is now in Copenhagen, and received a perfect ovation on her first appearance. The King and Queen of Denmark, the King and Queen of Greece and the Crown Prince were present on last Sunday night to witness the performance of Mamzelle Nitouche. Between the acts they met the diva in the green-room; and the manager of the lady had to promise the King of Greece that he would bring his company to Athens after his Italian tour. On Tuesday Judic had a very narrow escape during the performance, as the horse she rode reared up, threw her near the footlights, and, it was supposed at the time, fell upon her. She was at once rescued from her dangerous position, and strange to say, only received a shaking. She recovered in about half an hour, and on her reappearance was greeted with a perfect storm of applause. On Thursday she gave a grand fête in the Tivoli Gardens, which excelled anything ever before seen in that city. Nearly 21,000 tickets were sold, and the receipts footed up 47,000 francs. Judic sang in the Concert Hall, and the performance of Le Renard Bleu and Le Charbonniers took place in the gardens, which were brilliantly illuminated. Three military bands discoursed music during the evening, and a splendid fire-work display brought the festivities to a close. The Royal Family were present, and the King himself sought out Mme. Judic and handed her a fine bouquet. The net profits amounted to 28,000 francs. M. Schurman's company started yesterday for Paris by way of Geneva.

The immortal Sara could never enjoy life, if she was not making trouble all around, and occupying more space in the newspapers than the war in China. This time it is the general mixture of affairs at the Porte Saint Martin Theatre, and the situation, as near as can be learned, is about as follows: M. Duquesnel is the owner of Sardou's play Théodora, which was written specially for Bernhardt, and so stipulated in his contract, that no one else than she should create the rôle. This was all very nice, but, unfortunately for him, M. Meyer was too wide awake, and, although he failed to secure the play, made a contract for seven years with Sara, and so put the smart purchaser in a very decided hole. Duquesnel claims to have paid 200,000 francs for this piece, but, the probabilities are that the consideration was about half that sum. There is no doubt, however, that Meyer has now released Bernhardt from her contract, and that M. Duquesnel, who now poses as her manager, paid to him the sum of 130,000 francs to step down and out. Her present manager formerly occupied the same position at the Odéon and is known as a business man, but it is difficult to see just how he will get his 330,000 francs back on one play, after paying the tremendous expenses which the accepting this contract entails. This Théodora is a historical individual who was notorious as a danseuse, and courtesan in the Sixth century. Justinian was struck by her beauty and high kicking, so when he became Emperor in 527 he made her his Empress. She was, unquestionably, one of the liveliest females of whom we have any knowledge, and deserves the prominence which Sardou's play will give her. One of her first feats, after the wedding, was to see how much money she could spend and she succeeded so admirably in her efforts that she bankrupted the treasury. She extended her powerful protection over Antonine, the wife of Belisarius, in her wickedness, and then got angry at the husband and had him recalled in the midst of his victories. She kept everybody in constant hot water by her political intrigues, and might have gone on much longer, but she got to meddling in the theological affairs of the day, and in this made a mistake, as Agapet and Vigile, the two Popes, united on the question that she was a nuisance, and condemned her for heresy. She departed this life in 548. Sardou stipulates that his play shall not be brought out before November, and that M. Marias shall play the leading male part. The cost of mounting the play is put down at 300,000 francs. The company is called for rehearsal on Monday next, and some old piece will be put on for the opening of the theatre about Oct. 1. It is reported that Messrs. Abbey and Grau have purchased the American rights to Theodora.

The celebrated concert orchestra, formerly directed by M. Pasdeloup, has constructed itself into a company, and M. Benjamin Godard has accepted the post of President, which carries with it that of *chef d'orchestre*. The company propose to give concerts at reduced prices at the Cirque d'Hiver. It will pay special attention to the work of the younger French composers. The Government will be asked to continue the subvention which was accorded to it under the management of M. Pasdeloup.

The *Petites Affiches* publishes judgment sales in foreclosure of mortgage on the Grand Panorama Français, situate in the Rue du Château d'Eau, the Credit Foncier being mortgagees for 700,000 francs; and of a house at No. 15 Rue Berthollet, belonging to M. Louis Ange, lyric artist, in favor of M. Thiessard, mortgagee, for 114,000 francs.

The Opera Populaire will open at the end of September with Etienne Marcel, by Gallet and Saint-Saens. Among the pieces to be brought out and revived at this house are Fanchonnette, by Leuven, De St. Georges and Clapisson; Barde, by Gastinel, Le Mariage de Tabarin, Dimetri, Jerusalem and Le Bal Masque.

M. Vaucorbeil intends to bring out Gluck's Armide at the Opera, but if he is unable to do so he will revive Orphée, by the same composer, with Mlle. Richard in the part of Eurydice, in which Mme Pauline Viardot made such a sensation when this opera was last played at the old Theatre Lyrique.

Senor Gayarré has just been married to the daughter of the Mayor of his native town in Spain. It is said to be a love match, in no way spoilt by the fact that the bride brings the tenor a handsome dowry. Gayarré himself is said to be in comfortable circumstances.

Rubinstein, the composer of Nérva, has just finished the score of a one-act comic opera, the idea of which was suggested by a Persian tale, entitled The Parrot's Lantern. The libretto for the new opera has been written by M. Heidman and is caled Le Perroquet.

Madame Lefebre, better known as Juliot-Fortel, who has been playing Mme. Judic's stock pieces in the provinces, has been engaged for the Bouffes Parisiens, and will make her début in De Wenzel's piece.

Mlle. Desclauzas, who is a well-known and popular actress and who has appeared in almost every theatre in the city, is about to marry M. de Lassauzière, composer, and formerly conductor of the orchestra at the Renaissance.

M. Fournets, bass, one of the prize-winners in the late contest at the Conservatoire, was announced to have joined the company at the Italiens. This was erroneous, as he has just signed an engagement with the Opera Comique.

M. Abraham Dreyfus has read to the company of the Vaudeville the comedy entitled, De Une Heure à Trois Heures, which is to be played there in connection with Moreau's piece, Un Divorce.

Some time since you were notified that you need not be surprised if several plays, with divorce for the subject, should be brought out this season. It is now announced that the Beaumarchais will re open to-morrow evening with Une Divorcée, a new four-act drama by Stephen and Lemonier.

The prohibition laid upon Alsace, the drama by Erckmann and Chatrian, by the censorship has just been removed. The play is full of bitter hostility to Germany. M. Leo Delibes, the composer of Lakmé has been spending the Summer at the Isle of Wight. Mlle. Isaacs has returned to the Opera from her holidays.

MENTOR.

Amateur Notes.

The Twenty-third Street Theatre could be made a desirable abiding-place for amateur performances. A house for this class of entertainment is sadly needed. The conveniences of the Lexington Avenue Opera House are very poor, and the seating capacity of the University Club Theatre is too limited. A capitalist would be well remunerated by an investment of this sort.

Michael Morton, who appeared with the Ladies' Dramatic Union in Iolanthe, is now engaged at the Madison Square in May Blossom.

The Amaranth proposes to engage F. F. Mackay as stage director. He is a capital instructor.

R. R. Throckmorton is a pupil of the late Professor Frobisher. As usual, he will be connected with the Amateur League.

J. R. Mason and Edith Kingdom will make their first appearance professionally in New York next month. They were both connected with amateur associations in the Metropolis some years ago.

The Gilbert held its first meeting of the season last week.

The Brooklyn Amaranth will again have an orchestra composed of amateur musicians. Last season they gave their music in a manner which rivalled the style of many of their professional brethren.

Edward Wilson, formerly of the Kemble, has decided to remain another year with the John McCullough company. His brother William will play, as usual, with the various Brooklyn societies.

Vera Vernay has returned from the Bandmann tour.

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